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WHOLE NO. 1922



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(This Photograph Shows Her as Isolde with the Chicago Opera Association)

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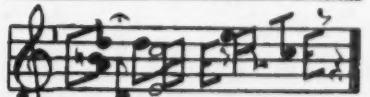
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PHILHARMONIC GETS \$110,000 MORE

At Society's Anniversary Dinner New Gifts Are
Announced—A Notable Event

On Sunday evening, January 21, the Philharmonic Society of New York gave a dinner, celebrating the seventy-fifth anniversary of the existence of the organization. The guests included Mayor Mitchel, of New York, Hon. Chauncey M. Depew, Charles M. Schwab, Elbert H. Gary, and many representative musical persons of the city, among whom were Elena Gerhardt, Guiomar Novaes, Henry T. Finck, Josef Stransky, Henry Hadley, Leonard Liebking, Walter Damrosch, Paul Morris, Sigmund Spaeth, Felix F. Leifels, Leo Schultz, Maximilian Pilzer, A. W. Lillien-thal, Victor Biart, N. Laucella, L. E. Manoly, Josef Kovarik, Louis Koemmenich, Lawrence Gilman, Rubin Goldmark, Richard Arnold, Walter Bogert, Maurice Halpern, Victor Harris, Anton Heindl, Sigmund Herzog, William H. Humiston, Ernest T. Carter, Richard Aldrich, J. A. Novak, August Roebelen, Dr. C. Rübner, Pitts Sanborn, Oley Speaks, Arthur Hartmann, Alvin Schmoeger, Mark Skalmier, Victor Wittgenstein. Some of the prominent business and fashionable names in the lists of guests included Charles M. Schwab, Elbert H. Gary, James Speyer, George R. Sheldon, James D. W. Cutting, Ralph Pulitzer, Thomas L. Leeming, George W. Wickersham, Rudolph E. F. Flinsch, Rudolph H. Kissel, Isaac Seligman, Louis C. Pabst, Elkan Naumburg, G. L. Morgenthau, Albert Hallgarten, etc. Speeches and music followed the dinner, the tonal selections being given by Miss Novaes, Miss Gerhardt, Mr. Schultz, and Mr. Pilzer.

Oswald G. Villard, president of the Philharmonic, presided, and made a notable and eloquent speech, in which he announced that another \$100,000 was needed to build a permanent home for the society, a sum toward which \$100,000 had been contributed by Arthur Curtiss James, and \$10,000 by George F. Baker. Other excellent addresses were made by Mayor Mitchel, Chauncey M. Depew, Josef Stransky, Howard Taylor, and Rubin Goldmark.

A hitherto unpublished list of the honorary associate members of the Philharmonic Society shows these names: Henry Vieuxtemps, 1843; Ole Bull, 1843; Leopold de Meyer, 1845; Joseph Burke, 1846; Felix Mendelssohn-Bartholdi, 1846; Louis Spohr, 1846; Henry Herz, 1846; Camillo Sivori, 1846; Giovanni Bottesini, 1850; Jenny Lind Goldschmidt, 1850; Jules Benedict, 1850; Henriette Sontag, 1852; Marietta Alboni, 1852; Carl Eckert, 1852; Paul Julien, 1853; William Vincent Wallace, 1853; Friedrich Schneider, 1853; Richard Hoffman, 1854; Louis M. Gottschalk, 1855; Cesare Badioli, 1856; Anna de Lagrange, 1857; Sigismund Thalberg, 1857; Gustav Satter, 1857; Henry C. Timm, 1863; Edward Hodges, 1865; Theodore Eisfeld, 1865; William Scharfenberg, 1866; S. B. Mills 1867; Euphrosyne Parepa-Rosa, 1870; Anna Mehlig, 1870; Franz Liszt, 1872; Richard Wagner, 1872; Joachim Raff, 1872; Anton Rubinstein, 1873; Rafael Joseffy, 1883; Theodore Thomas, 1892; Dr. Anton Dvorák, 1894; Frederick Bergner, 1900. A full account of the jubilee concerts will be found on page 12 of this issue.

Pavlowa Summons Dismissed

The summons served upon Anna Pavlowa, who was charged with having violated (on December 10) the New York City ordinance against Sunday dancing entertainments, was dismissed by Magistrate Brough, last week. The fact that the show at which she appeared was a benefit performance for the Home for Hebrew Infants was taken into consideration by the magistrate, he said.

Alice Eversman Ill

The many friends and admirers of the excellent art of Alice Eversman, soprano of the Metropolitan Opera Company, will be grieved to learn that she has been ill for the past six weeks. For this reason she was compelled to cancel all her engagements, which included an appearance at one of the Sunday evening concerts at the Metropolitan Opera House, New York.

Kahn Supports Opera Comique

It is reported that Otto H. Kahn is much interested in establishing opera comique in New York, and "will bear a generous part of any possible deficit" growing out of a series of performances of that kind to be given here this spring, by David Bispham, Lucy Gates, Albert Reiss and others.

6,000 Singers for Billy Sunday

Three choirs, each with 2,000 voices, will be gathered and trained in "Brightening Up the Corner" for the Billy Sunday revival in New York in April. The choir committee is planning for a class of 6,000. At every service one choir will sing.

Bauer With the Columbia

Theodore Bauer has just accepted the position of manager of the operatic and concert departments of the Columbia Graphophone Company, succeeding Thomas Quinlan.

An Announcement by the Wolfsohn Musical Bureau

The Wolfsohn Musical Bureau begs to announce that it has entered into an affiliation with the Music League of America. The artists of the League will be booked by the Wolfsohn Musical Bureau. This new combination is a natural one. The Wolfsohn Bureau holds an established position in the musical world. It has existed successfully for thirty-two years. Its place is beyond question. The Music League of America, while it is a younger organization, has endeavored to build on the same general business basis and has already proven itself. Aside from its philanthropic work, it gives hearing to young artists, and secures engagements for those who have merit, but are without the means of promoting their own interests. The artists of the League to be booked by the Wolfsohn Bureau are May Peterson, soprano; Paul Reimers, tenor; Royal Dadmun, baritone; David Hochstein, violinist, and Salvatore de Stefano, harpist.

Cadman's "Thunderbird" Triumphs

(By Telegram)

Los Angeles, Cal., January 21, 1916.

To the Musical Courier:

The initial performance of Charles W. Cadman's "Thunderbird" suite was given January 19 and 20 by the Los Angeles Symphony Orchestra. The composition scored an indisputably sensational success. An overwhelming demonstration took place at both concerts, Cadman was called upon for a speech, and the third movement of the suite had to be repeated on each occasion. The "Thunderbird" is strongly inspired music, melodious, full of color, modern in orchestration. This work places Cadman in the very top rank of American orchestral composers. Under Adolf Tandler, the L. A. Orchestra's splendid conductor, the suite had a superb rendering.

P.

Cosmopolitan Opera Company to Open February 5

On February 5, the Cosmopolitan Opera Company will open its New York season at the Garden Theater with a performance of Bizet's "Carmen." It will be conducted by Lina Coen and the principal roles will be filled by Marta Wittkowska as Carmen, Enrico Arensen as Don José and Auguste Bouilliez as Escamillo. The work will be repeated Wednesday evening, February 7; Friday evening, February 9, and at the Saturday matinee. "Rigoletto," with Vicente Ballester in the title role, will be given at the alternate performances, with Arnaldo Conti conducting.

New French Musical Magazine

"Le Théâtre et la Musique," a new French fortnightly review of musical and theatrical events, has just made its appearance in Paris under the management of MM. Rigaux and Fichet. This new magazine is a fusion or merger of two earlier attempts under similar titles made during the war. This latest effort promises to succeed. The principal contributors form a list of well known writers in their respective branches of criticism.

What Did They Drink?

The New York Herald, of January 22, says: "There was a beefsteak dinner given by the Friars last night in the grill room of their new monastery. George M. Cohan, abbot; Frank Tinney, Louis Mann and several hundred other Friars dined caps and aprons and sank between courses. There was a vaudeville entertainment."

Leginska's Havana Success

(By Telegram)

Havana, January 23, 1917.

Ethel Leginska, pianist, scored a phenomenal success on the occasion of her first Havana recital today. The house was packed. It was a demonstrative crowd and many people were turned away from the doors.

(Signed) ACOSTA.

The "Ring" in Cycle

The annual New York matinee series of Wagner's "Ring" operas will be held next month, as follows: "Rheingold," Thursday afternoon, February 1; "Walküre," Thursday afternoon, February 8; "Siegfried," Friday afternoon, February 16, and "Götterdämmerung," Thursday afternoon, February 22.

Pavlowa Leaves

Anna Pavlowa finished her long engagement here at the Hippodrome last Saturday. Next month she goes to Havana, later to South America, and does not expect to return to the United States until 1919.

NEW FRENCH OPERA HAS PARIS PREMIERE

Bruneau's "Les Quatre Journées" at the Opéra Comique

"Les Quatre Journées" (The Four Days), lyric poem in four acts, by Alfred Bruneau. After the répétition générale, which had been arranged for the benefit of one of the numerous war charities, the première of the new opera took place on Christmas Eve, December 24, at the Opéra-Comique, under the personal direction of the author-composer.

M. Bruneau has originality and the courage to free himself from traditional codes when they fail to enable him sufficiently to express his individual genius. He clothes his conception according to his temperament. He is certainly a master of the French musical school and one of the best descriptive musicians of today. In his latest work M. Bruneau is melodious, sincere and ingenious. He is frankly honest in all he has to say and there is an undeniable artistic probity in his music. His inspiration is perhaps more classic than dramatic, more symphonic than theatrical. His latest achievement contains many fine qualities of color.

The "Quatre Journées" is taken from "Jean Gourdon" a story by Emile Zola. The peasant Jean Gourdon in the springtime of life meets and loves Babet; they wed, blessed by the Abbé Lazare. Children bless their union, but the father is called away from wife and babies to defend country and home in the full summertime. He returns home wounded, with a wounded soldier in German uniform, an Alsatian. Wounds heal in the country air and quiet farm; with the autumn comes the merry vintage time, but the happy life at the farm is shadowed by the death of the good dear old abbé, Uncle Lazare. Rough, rigorous winter time follows, bringing destruction in its wake, for a terrible flood sweeps away the farm and its inhabitants except Jean and his youngest daughter, whom the grateful Alsatian soldier succeeds in saving. So, though Jean's four seasons have been completed, spring will blossom again around his hearth, as in the great world of Nature when his youngest girl-bud shall blossom in her turn into a happy wife and mother.

M. Bruneau has characterized each act, each "journée," with expressive music of masterly simplicity and penetrating emotion sustained with perfect unity. The springtime of youth and dawning hopes; summer with its imperative duties; autumn—slow lingering, like its name—brings renewed joys, sorrows, griefs and pains; winter proves rough and rude but departs with the promise of renewed spring.

Praise is due to Gheusi, the director of the Opéra-Comique, who has always proved a liberal adherent to national art and is now the first to put this new work on the boards. Every care and attention to details was lavished on the work and a splendid cast, including Mlles. Davelli and de Silvera, MM. Fontaine, Jean Périer, Allard and Lheureux insured a fine production.

D-H.

Copyright Decision Against Hotel Men

The Supreme Court of the United States decided Monday that copyrighted songs and music can not be sung or played in hotels, cabarets or restaurants without the permission of composers or the payment of royalties. The contention made by the restaurateurs was that this could be done as their customers are charged no admission, but the court upheld the view announced in its decision. The particular case was that of the John Church Company, owner of the copyright of Sousa's "Glass Blowers" against the Hilliard Hotel Company, proprietors of the Vanderbilt Hotel, and Henri de Martini, conductor of its orchestra, and the march, "From Maine to Oregon," was the piece particularly mentioned.

Paderewski Today

(From Town Topics.)

He has fallen into a nervous disjointed, assertive style, and his dynamic contrasts are so violent that when he is not drooling his tone he is pounding it with Samsonian and ear splitting force. His reading of the Beethoven sonata, op. 111, aroused my fiercest resentment, and his Chopin performances turned me against him still further. The Paderewski I once idolized is gone forever; in his place sits an old gentleman who harangues audiences on the wrongs of Poland and on draughty concert-halls, and does the most grievous violence to a beautiful art of which he used to be the most soulful apostle.

Metropolitan Repertoire, Week of January 29

Moday, Jan. 29, "Elisir d'Amore"; Wednesday, Jan. 31, "Francesca da Rimini"; Thursday, Feb. 1, 2, 30, "Das Rheingold," first afternoon of the Ring cycle; evening, "Carmen" (Farrar, Caruso); Friday, Feb. 2, "Trovatore"; Saturday, Feb. 3, afternoon, "Nozze di Figaro"; evening, popular prices, "Magic Flute." Tuesday, Jan. 30, Brooklyn, "Tristan und Isolde." Sunday evening concert, Jan. 28, Kreisler, guest soloist.

MATZENAUER, THE ARTIST

Prima Donna Who Is at All Times Prepared to Fill Many Roles

Convincing proof of Margarete Matzenauer's unfailing and good humored willingness to step into the place of a sick artist, coupled with her commanding ability to do so with extraordinary success, whether the role be Italian, German, French, Russian or English, was furnished recently when twice she substituted for Geraldine Farrar in the title role of "Carmen." The first of these events took place in Philadelphia, where the Metropolitan Opera Company gave Bizet's opera on Tuesday evening, January 9. Despite the fact that it was her first appearance in the role in this country, and although she had sung it many times abroad, only once had she essayed it in the French. Mme. Matzenauer so delighted her audience that, as the Public Ledger of that city declared, "the general sentiment seemed to be polite regret rather than profound disappointment in the non-appearance of Miss Farrar." The Press even went so far as to state in its headlines that "Carmen Never as Well Sung on the Metropolitan Opera House Stage," and judging from the appended critiques the other papers of the Quaker City shared in this opinion:

Dark as Aida, torrid in temper as Azucena, proud and spirited as Brünnhilde's self, seductive as Delilah, Matzenauer read into the part the vampire and the siren of exuberant vitality, yielding frankly to first impulses with one wild passion in the blood to ensnare and enslave mankind. Her lawless, reckless Carmen thought of no future, and cared for no present, but that of love. A good deal of the technique of the role is by this time as clearly established as that of bull fighting or violin playing, but the singer subtly varied and inspired the "business" of the part by heat lightning flashes of accent and gesture that were all her own. She laughed or stormed or railed as though she meant it; her coming was the signal for a shortage in hairpins, not less than in Farrar's case; and after her first aria the seal of approval was immediately set by the outburst and long continuance of the applause. Her heroic build made a considerable lapful for Don Jose, and yet there was no small degree of lissome grace in her dancing measure, while her voice, of course, was as large as she chose to make it, and seemingly as easy to send forth as to hear.—Public Ledger.

An acceptable substitute was found at short notice in the ample person of Margarete Matzenauer, who, although more popularly associated with roles of a tragic and heroic character, is too versatile an artist and too widely experienced a singer not to be equal to any emergency. Under these circumstances, and in view of the fact that the conditions left very little opportunity for orchestral rehearsal, it would be only fair to make large allowances for any shortcomings that Mme. Matzenauer's performance might have exhibited. Fortunately, no such allowances are necessary. Last night's Carmen was a larger woman than we are accustomed to see in the part—although it should not be forgotten that the role was not disdained by as imposing a figure and as distinctively a Wagnerian interpreter as Lilli Lehmann—but this circumstance was not to be recognized as an appreciable disadvantage. Mme. Matzenauer contrived with a surprising measure of success to dissimulate her physical proportions and to communicate the kind of sensuous charm at once corporeal and sentimental, which Bizet's fascinating gypsy is supposed to emanate. She played the part of Don Jose's temptress with convincing sincerity and an abundance of fascination, and she sang the sparkling and seductive music with a beauty of voice and a fine plenitude of tone which were entirely admirable. It was an agreeably impressive and, all things considered, a remarkably successful impersonation; and another speaking likeness may be hung in the Carmen portrait gallery.—Philadelphia Inquirer.

Mme. Matzenauer really is deserving of great consideration for the character of her impersonation of the role of Carmen. Miss Farrar's illness made it imperative to obtain a substitute quickly and Mme. Matzenauer was equal to the emergency. Her achievement of last evening is remarkable. There was no fault to be found with her singing and her French pronunciation was excellent.—Philadelphia Record.

Of Matzenauer's Carmen it must first be recorded that it was a jewel of vocal interpretation. She mastered the lighter scenes with rich yet easy fluidity of tone and with a restraint that was refresh-

ing. In the tragic scenes her voice had that sonorous dramatic, compelling quality that has endeared her to local audiences in Wagnerian roles. Carmen has never been sung on the Metropolitan stage as well as she sang it.—Philadelphia Press.

Mme. Matzenauer had never been heard here as Carmen, but, contrary to expectation of many persons, there was no lack of interest in the performance, and the large auditorium was crowded, much as on a Caruso night.

Just a week later to a day, Mme. Matzenauer repeated both the substitution and the success with the company at the Academy of Music, Brooklyn, the opera again being "Carmen." The story of her triumph, as well as that of last Thursday evening, when she reappeared at the Metropolitan Opera House as Santuzza in "Cavalleria Rusticana," will be found in the regular opera report which appears on another page of this issue. Last evening (January 24) Mme. Matzenauer was scheduled to sing the role of the Countess in the revival of Mozart's "Nozze di Figaro" at the Metropolitan. A detailed report of this event will be chronicled in the next issue of the MUSICAL COURIER.

Alice Verlet on Her Art

The success of Alice Verlet, the brilliant coloratura soprano of the Paris Grand Opera, on her recent tour



ALICE VERLET,
Belgian coloratura soprano.

through the Middle West is proof positive that the public are not tired of true coloratura singers. The Belgian

prima donna has strong views about the subject and in a recent interview, came to the defense of soloratura singing. "I am weary of this eternal denunciation, this constant critical affectation of outraged sensibilities whenever the mad scenes from 'Lucia,' or 'Hamlet' are mentioned," said Mlle. Verlet. "The heroines of these operas being in a state of lunacy may surely be regarded as within their rights when they give vent to music that strikes us as highly incongruous to the situation from a sane person's standpoint. Lucy and Ophelia are crazy, so why should they not sing in a way that strikes us as quite absurd? No one ever seems to look at the matter from that side."

The newspapers throughout the United States and Canada have been most enthusiastic about Mlle. Verlet's voice and her art as the following notices show:

Beauty of tone, excellent diction and a finished style characterized the singing of Mlle. Verlet, who reminded one strikingly at times of Marcella Sembrich.—New York Press.

The singer sang with beautiful clear diction and her amiable voice showed a pleasing timbre.—Brooklyn Eagle.

Mlle. Verlet was in excellent voice and her numbers were very well liked by the large audience. There was much applause that resulted in frequent repetitions and encores.—Brooklyn Citizen.

Mlle. Verlet is a matured artist, who has had thorough training and is, as a consequence, very sure of herself. Her technique is excellent, her diction a delight and her style eminently finished. She sings with the ease of one whose voice is at instant command, without undue physical effort.—New York World.

Mlle. Verlet's light and flexible voice was in good condition and sounded fresh and pure. There was a smoothness and deftness about her singing, as it was shown in some of the more florid numbers, that made for charm, and she succeeded in conveying a sense of atmosphere, even in the large hall, to a marked degree. The singer pleased her audience greatly and several of her numbers were encored.—New York Times.

Her art was always sure. A French Tetrassini.—New York Evening World.

Mlle. Verlet's voice is of beautiful texture and delightful to listen to.—New York Call.

Mlle. Verlet won a deserved success and proved herself an efficient and well trained artist. She did not depend or rely upon tricks of technique, but achieved many of her best effects in simpler songs of purely musical value.—New York Mail.

From the very commencement of her opening number, the "Caro Nome" from "Rigoletto," Mlle. Verlet, the Belgian prima donna, quite justified the reputation that preceded her. Her voice, especially in its upper and middle registers, is one of great warmth and beauty, while her coloratura, for which she is renowned, is faultless.—Montreal Herald.

Mlle. Verlet, the Belgian coloratura soprano, made a very favorable impression on the audience, her light voice being lively, brilliant and musical. Her execution of florid work, such as the "Cabaletta" and "Fors e lui," was marked by clearness and flexibility and the tone was notable for transparency.—Toronto Star.

Miss Verlet yesterday proved that her reputation as an artist is deserved. She sang not only with the ease and brilliance of a singer expert in the technique of her art, but with musical feeling and musical intelligence. The classic pieces she sang in classic style, and particularly lovely, among the modern pieces, was Miss Verlet's singing of "Le Mariage des Roses." Infectious was her humor in the little song by Vidal. Delightful was her appreciation of the various elements in the "Concert a la cour."—New York Globe.

Ganz Acclaimed in Cuba



¶ Rudolph Ganz gave a series of three Piano Recitals in Havana, Cuba December 2d, 4th and 6th. ¶ Mr. Ganz was immediately reengaged for SIX recitals next season. This is the surest proof of his SUCCESS.

The following excerpts from press notices tell the story of a typical Ganz TRIUMPH.

"Rudolph Ganz is a colossus of the piano."—La Nacion, Dec. 5, 1916.

"As an interpreter of Beethoven's 'Sonata appassionata,' Rudolph Ganz can be called the Rubinstein of the twentieth century."—Diario della Marina, Dec. 5, 1916.

"Everybody will proclaim Rudolph Ganz the most illustrious and most excellent Chopin interpreter of the day. . . . he is the revived Chopin!"—El Dia, Dec. 2, 1916.

"Rudolph Ganz is the wizard of the keyboard."—El Triunfo, Dec. 6, 1916.

"He is one of the most complete pianists I have ever heard, and they are a great many."—Heraldo de Cuba, Dec. 12, 1916.

"Ganz is a Chopin with the inspiration of George Sand."—Diario della Marina, Dec. 5, 1916.

"A veritable triumph for the Swiss 'Rubinstein.'"—El Triunfo, Dec. 12, 1916.

"What an expressive purity of diction!"—La Nacion, Dec. 5, 1916.

"He is a pianist whose characteristic note is the passionate fire of his interpretations."—Heraldo de Cuba, Dec. 12, 1916.

"The Bach-Busoni Chaconne found in Ganz an Hercules."—La Discusion, Dec. 12, 1916.

"Victoriously his colossal genius awakened in his hearers an enthusiasm that marks an epoch in the life of an artist."—Heraldo de Cuba, Dec. 5, 1916.

"An exceptional artist in the highest sense of the word."—La Nacion, Dec. 5, 1916.

"As an interpreter of Mozart and Haydn no one surpasses Rudolph Ganz."—Diario della Marina, Dec. 7, 1916.

"Undoubtedly he is one of the great virtuosos of the day."—El Triunfo, Dec. 12, 1916.

Management: Charles L. Wagner; D. F. McSweeney, Associate Manager, 1451 Broadway New York.

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ALMA GLUCK

Some Triumphs of this Season



		Size of Audiences
WORCESTER, MASS.	House sold out 3 days in advance	2,200
CANTON, O.	House sold out—seats on stage	4,000
COLUMBUS, O.	House sold out	3,700
DULUTH, MINN.	House sold out—seats on stage	Only able to accommodate 1-3 of those who wanted to attend
MINNEAPOLIS	House sold out	2,600
DAYTON, O.	House sold out—seats on stage	4,000
CHICAGO	House sold out—seats on stage	2,600
DETROIT	House sold out—seats on stage	3,900
MONTREAL	House sold out	2,000
BOSTON	House sold out—seats on stage	3,000
WATERBURY, CONN.	House sold out—seats on stage	2,000
NEW YORK	House sold out—seats on stage	2,700
NEW HAVEN, CONN.	House sold out	2,200
HARRISBURG, PA.	House sold out—seats on stage	2,000
PROVIDENCE	House sold out—seats on stage	2,600
READING, PA.	House sold out—seats on stage	1,600
BALTIMORE	House sold out—seats on stage	2,500
PHILADELPHIA	House sold out	3,000
CINCINNATI	House sold out	3,600
JOHNSTOWN, PA.	House sold out	1,700
PITTSBURGH	House sold out—seats on stage	2,000
WASHINGTON	House sold out—seats on stage	2,100

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THE FIRST "MEISTERSINGER" OF THE SEASON AT THE METROPOLITAN

Geraldine Farrar, Recovered From Her Indisposition, Sings "Carmen" With Caruso—Gadski's Welcome Return in "Lohengrin"—Victoria Boshko, Pianist, Wins Emphatic Success at Sunday Evening Concert

"Francesca da Rimini," January 15

Zandonai's work was presented with no changes in the original cast. Mme. Alda again did remarkably good work in the title role supported by Martinelli, Amato, Edith Mason and Bada in the principal roles. It was perhaps the best representation which the opera has yet received at the Metropolitan. Conductor Polacco hurried up the battle scene much to its advantage. The whole work, a most difficult one, seemed to "sit" better, as they say in stage parlance, and to judge by the applause was thoroughly appreciated by a large audience.

"Die Meistersinger," January 17

The first performance of "The Meistersinger" of the season was strangely uneven. There were a great many good things in it, also a great many bad things; in fact the good and bad pretty nearly balanced one another. We will speak of the pleasant things first. Hempel, always a good Eva, fairly outdid herself. It would be hard to imagine anything finer than her scene with Sachs at the door of his shop in the second act. Sembach was in fine voice and made a capital Walther. Weil, as Sachs, sang better than he has at any time this season. Braun was a capital Pogner. Goritz gave his usual sharp and comical characterization of Beckmesser. In fact all the remaining principals were acceptable, except Carl Schlegel, who does not seem to have the ability to make the character of Kothner stand out as it does when in capable hands, though he sang well. Kathleen Howard sang the Magdalena for the first time. Though new to the Metropolitan, she has had considerable experience on the operatic stage and it was rather surprising to see her indulge in the fault which is particularly characteristic of novices—that of overacting. Whether or not she was of any importance in the picture, she was making herself conspicuous by gestures or exaggerated play of features. Miss Howard should realize that at the time of "The Meistersinger," a lady would have cast serious doubts on her character in Nuremberg by waving her hand at a gentleman friend in church. During Eva's solo at the beginning of the quintet a glance of observation would have shown Miss Howard that the three experienced artists on the stage with her, Weil, Reiss and Sembach, were standing perfectly still in order not to detract the audience's attention in any way from Miss Hempel's singing, while she herself, on the contrary, was indulging in an animated pantomimic flirtation with David (Reiss), who paid no attention to her. Further she made up the character entirely too young—not looking any older than Eva—and decidedly overdressed it. Her singing was acceptable enough and when she has toned down her impersonation to come within the frame of the picture it will be satisfactory.

It was evident that two or three more rehearsals would have benefited the whole performance. There were several orchestral slips, which have no part in a Metropolitan performance. Mr. Bodanzky had a bad night. His tempi were often whimsical, sometimes slow, as in the first verse of the Preislied, sometimes fast. He relapsed also into the fault which he showed when he first came here, of not allowing the orchestra to play a real fortissimo. The importance of certain phrases were neglected (for instance, the lovely passages for cello in the dance on the Festwiese); while other unimportant features were exaggerated. To give an example, in the little march (also in the Festwiese scene) which is supposed to be played on toy instruments, there was heard only a meaningless piccolo obbligato, while the stopped trumpets, which have the main theme, were almost inaudible. The chorus was sometimes good, sometimes bad. The Prügelzene, for a wonder, went extraordinarily well, but the Lehrszenen were uncertain throughout and the Guild choruses at the beginning of the third act very poorly sung. There were lapses, too, in the stage management. Surely Mr. Heyteker knows that at the end of "Wach Auf," everybody on the stage must move toward Hans Sachs with waving hats and handkerchiefs, instead of only a few chorus men and women of the first row. Such flying in the face of all traditions is ridiculous. In fact, the policy which allows such a work as "The Meistersinger" to be produced in a slipshod, hit or miss way simply for want of one or two more rehearsals can not be too severely censured. The principals did their best to save it, but there were too many elements working against them to make it on the whole anything more than a mediocre performance.

"Cavalleria Rusticana" and "Pagliacci," January 18

The interesting feature of Mascagni's popular opera was the appearance of Margarete Matzenauer as Santuzza.

Her portrayal of that role left nothing to be desired. This was Mme. Matzenauer's second appearance in this part. She was in splendid voice and sang charmingly. Giuseppe de Luca as Alfio repeated his former success. Luca Botta sang the role of Turridu and while his singing was satisfactory, his acting did not measure up to that of the other members of the cast.

Then came "Pagliacci" with Caruso and Muzio. Claudia Muzio's portrayal of Nedda was a joy to the eye and a treat to the ear. She was in splendid voice and splendidly received. Caruso's portrayal of the role of Canio is well known and needs no comment. Other members of the cast were: Antonio Scotti, Angelo Bada and Riccardo Tegan. Gennaro Papi was the conductor.

"Fidelio," January 19

"Fidelio," the Friday evening offering, attracted an audience of good size and the customary cast was heard in the Beethoven opera. This included Mmes. Kurt and Mason; Messrs. Weil, Goritz, Sembach, Braun, Reiss, Leonhardt and Bloch. The "Leonore" overture, No. 3, occasioned the usual enthusiasm. Bodanzky conducted.

"Carmen," January 20 (Matinee)

Before a literally packed house, the third performance this season, of Bizet's abidingly melodious and alluring

Roger de Bruyn, Tenor
Merced de Piña, Mezzo

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opera, was given with marked artistic success. Geraldine Farrar, now thoroughly at home in the role of Carmen, has abandoned some of the physical externals which made for empty sensationalism in her earlier renderings, and imbues the character with a strong inner fire and dramatic potency. In her intense portrayal, Farrar found a sympathetic partner in Caruso, whose Don Jose makes stage passion a vital thing without tearing it to tatters. His singing of the "Flower Song" was a soulful delight.

Amato brings to bear all his fine vocal and histrionic art upon the Escamillo, and in consequence he gives us an unconventional interpretation. He was cheered vociferously for the "Toreador" song. Edith Mason, as Micaela, presented a fascinatingly pretty picture with appropriate demureness. She sang with accuracy and appeal. Giorgio Polacco led adroitly, sympathetically, and understandingly.

"Siegfried," January 20 (Evening)

This performance of "Siegfried" was for the benefit of the German Press Club. The principal characters were in the hands of Mme. Kurt, Sembach and Braun. Bodanzky conducted.

Sunday Evening Concert, January 21

Virginia Boshko, the pianist, was temperamentally, tonally, and technically successful in Liszt's Hungarian

fantasia at the Metropolitan Opera concert of last Sunday evening, and she won resounding applause after that number, as well as at the conclusion of a group of shorter solo numbers. She is a player of pronounced gifts, including that rarest one of all, individuality. Marie Rappold was heard in a Bruch aria. Leon Rothier, that thrice admirable singer and artist, gave unlimited delight with his finished and impressive renderings of "Magic Flute," "Huguenots," Duparc, Wolf, and Huhn numbers. He was cheered to the echo. The orchestra played "Oberon" overture, Grieg's "Peer Gynt" excerpts, and a military march by Strauss.

"Lohengrin," January 22

The pleasant event opening the week of January 22 at the Metropolitan was the annual return of Mme. Gadski, occurring this time not only on the twenty-second of the month, but for the twenty-second time. She sang Elsa in "Lohengrin." Her voice shows astonishingly little deterioration considering that it has been subject to the wear and tear of twenty-two operatic seasons and her art is as rounded, finished and complete as ever. It was evident that the public was glad to see and hear this favorite soprano once more. Sembach made an excellent Lohengrin. There are few, if any, other German tenors who can sing the beautiful music of the Bridal Chamber scene with the suavity and sustained legato he employs. Ober was the Ortrud; Weil, Telramund, and Braun, King Henry. Bodanzky conducted a not particularly inspiring performance.

"Carmen," January 16, at Brooklyn

On Tuesday evening, January 16, Brooklyn music lovers enjoyed a privilege hitherto enjoyed only by those of Philadelphia, for Margarete Matzenauer sang the title role in Bizet's "Carmen." As was the case the previous week, Mme. Matzenauer assumed the role on short notice, Geraldine Farrar being scheduled to appear. Whatever regrets might have been felt in connection with the little slip informing one of Mme. Farrar's indisposition were changed immediately to a feeling of delight in admiration for the splendid art of Mme. Matzenauer. She was in superb vocal condition, the rich and luscious beauty of her every note easily penetrating to the most remote portions of the auditorium. Her audience was quick to note and appreciate her excellent impersonation of this role and she was accorded round after round of applause. New Yorkers may well feel envious of their neighbors and look forward to enjoying a similar treat.

Giovanni Martinelli was a manly and vocally excellent Don Jose. The Escamillo of Giuseppe de Luca shows the result of serious study and was in every way worthy of this sterling artist, although the role is not one best suited to him.

Anna Case sang the role of Micaela, the beauty of her voice arousing enthusiastic applause. She made a most charming and winsome figure among the cigarette girls and gypsies. Mabel Garrison as Frasquita and Sophie Braslau as Mercedes were two as delightful companions as any Carmen could wish. With such artists in these roles the parts assumed more than ordinary importance. Leon Rothier was a redoubtable Zuniga; Robert Leonhardt, the Dancaire; Angelo Bada, the Remendado, and Mario Laurenti, the Morales.

Giorgio Polacco conducted with his accustomed verve, bringing out every beauty of the score.

Huss' "Ave Maria" to Be Sung
by the Schumann Club

Henry Holden Huss' "Ave Maria" will be sung by the New York Schumann Club, under the direction of Percy Rector Stephens, at their next concert at the Waldorf-Astoria, on January 20. This opus of Huss' has been sung all over the United States and in England and Australia as well. The last performance was in Melbourne, a few months since.

Grace Hoffman at the Strand Theatre

Grace Hoffman, the remarkable coloratura soprano, is drawing large audiences to the Strand Theatre, New York, daily by the reputation she has made for herself by her artistic singing. Her selection this week was "Lo, the Gentle Lark," finely interpreted. She handles the most difficult passages with charming grace, and her intonation is clear and distinct.

Some May Marshall Cobb Engagements

Among the engagements scheduled to be filled this week by the young soprano, May Marshall Cobb, was an appearance, January 23, in Carnegie Hall, N. S., Pittsburgh; January 24, a recital at Ben Avon, Pa., and tomorrow (January 26), a joint recital with Henry Parsons, tenor, at Ridgefield, Conn.

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"Claudia Muzio made good in the 'Visi d'Arte' air, the climax of the opera as far as singing goes. She was the first Italian woman of importance that New York has heard in the one all-Italian melodrama of Puccini. The very stage held pictures of German Ternina's great creation of the Roman singer, pictures too of the American beauties, Eames and Farrar. But Muzio really was Tosca. Youth, that gem above rubies, shone like a Kohinoor in her modest crown. The drama, for sheer realism of actuality, had not been so visualized in years before, and the singing of the great song of Tosca's life for art's sake—ever so gently, so tenderly—warmed a social Monday house, the most critical audience in the world, to a demonstration of handclapping loud and long from all parts of a packed theatre."—N. Y. Evening Sun, Dec. 5.

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The Philadelphia PUBLIC LEDGER, Dec. 9, 1916, says: "The highest order of violin playing attainable till there comes on earth a race of supermen."

ZIMBALIST

"Whatever the music Mr. Zimbalist plays, his unique attribute is the gaining of this pure and soft loveliness and lustre in the distilled and disembodied voice of the violin."—BOSTON TRANSCRIPT, Oct. 9, 1916.

"This young man is an interpreter, a player of rare finish, taste and feeling. He disposed of the formidable difficulties of his music with amazing ease and repose of manner."—NEW YORK SUN, Oct. 22, 1916.

"Zimbalist continues to be what he has been—the most satisfying of the young men, sincere, firm, modest, sane and continent."—CHICAGO TRIBUNE, Nov. 18, 1916.

"The purity of his æsthetic ideas is unmistakable. He has musical poise, dignity, reserve, delicacy, and he displayed a smooth and melting quality of tone."—BOSTON HERALD, Oct. 9, 1916.

"Mr. Zimbalist played the Beethoven Romance in G with lovely repose, a repose that is characteristic of his art, an art that compels respect and admiration."—NEW YORK WORLD, Oct. 22, 1916.

"No violinist who has appeared in Montreal for many years past has received such an ovation as was given Efrem Zimbalist yesterday, nor has any violinist deserved more recognition."—MONTREAL GAZETTE, Nov. 9, 1916.

"Needless to say, Mr. Zimbalist played with great skill, warm tone and with bewildering brilliancy."—NEW YORK TRIBUNE, Oct. 2, 1916.

"He is a musician whose scholarliness is proverbial and who takes his art seriously."—NEW YORK AMERICAN, Oct. 22, 1916.

"Zimbalist, with a tone, technic and a sense of interpretation in his work that seemed wonderful, aroused the full measure of enthusiasm and won a tribute of admiration expressed in continuous applause."—WASHINGTON, D. C., EVENING STAR, Nov. 15, 1916.

"Zimbalist is one of the most brilliant of living violinists, quite the soundest and most magnetic of the younger men. He bids fair to become eventually the greatest of them all."—NEW YORK GLOBE, Oct. 23, 1916.

"No one excels him in delicacy, in purity of tone, in skillful bowing."—DETROIT NEWS TRIBUNE, Nov. 1, 1916.

"The real feature of the program was Efrem Zimbalist, who was heard in the Glazounow concerto."—NEW YORK HERALD, Dec. 4, 1916.

"He has attained an incontestable place among the first violinists of the day. His playing is of the highest quality in its penetration and depth, its authority, as well as in the wholly remarkable technical qualities so unobtrusively manifested in it."—NEW YORK TIMES, Oct. 22, 1916.

"Mr. Zimbalist played the Stock concerto remarkably, threading his way through its intricacies where the Ossa of technical difficulties was piled upon the Pelion of all that taxes a man's musicianship, and with a clarity and precision as though it were nothing at all."—CHICAGO POST, Nov. 18, 1916.

"The rare talent of Mr. Zimbalist becomes increasingly significant with each public performance."—NEW YORK MAIL, Dec. 4, 1916.

"Zimbalist played with the distinction to which he has accustomed us."—NEW YORK EVENING WORLD, Dec. 4, 1916.

"More elegance and distinction could not fairly be required of an interpreter than Zimbalist gave to the playing. It was the highest order of violin playing attainable till there comes on earth a race of supermen."—PHILADELPHIA PUBLIC LEDGER, Dec. 9, 1916.

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DONAHUE TALES THAT TELL

Portland Oregonian, Jan. 7, 1917

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Lester Donahue Fairly Hypnotizes
Concert Hearers—Artistry
Is Surprising.

Recital Is Given Under Auspices of
MacDowell Club—Young Musician
Unspoiled by Triumph.

By Joseph MacQueen

In estimating the worth of Lester Donahue, the young American pianist, who appeared yesterday in recital under the auspices of the MacDowell Club and under the management of Winton and Livingston, of New York, it is profitable to speculate how far along the path of piano artistry this slender lad of twenty-three years may travel. Mr. Donahue fairly hypnotized his audience yesterday. "He plays like an angel," said one elderly woman, softly, and her companions nodded assent. As a matter of critical fact, Mr. Donahue played with magnificent artistry, surprising for one of his years and short musical experience. A whirlwind of applause greeted the conclusion of each of his solos. He is great in January, 1917. Wait, say, until January, 1920. Mr. Donahue plays with Celtic, dreamy poetry. Next moment he is a fiery, dynamic force. He makes you think of the restless ocean, slowly but surely creating a tempest. How the waves crash suddenly on the rocks. Hammers ring. Then the tempest slackens. The sky is blue and the air balmy. The mind picture is Mr. Donahue bending over the keys, almost crouching, as he creates soft, whispery effects, like songs of little birds. Mr. Donahue played an unusual program. It was one of the most splendid piano recitals of a musical experience. Those who attended it felt as if they had been to a shrine. And with it all, triumph and everything, young Donahue, artist, is unspoiled, sane and sensible.

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Aeolian Hall New York

GOTHAM GOSSIP

Southland Singers' Concert and Dance—Adele Margulies Trio—National Opera Club and Maurice Halperson—American Academy First Performance—Grace Anderson's Accompanying—Brounoff's "America"—F. Reed Capoulliez's Circular—Edyth May Clover in New York—Music Teachers' City Chapter—Chickering Hall Concerts

The Southland Singers gave their first concert of this season on the evening of January 8, 1917, in the grand ballroom, Hotel Plaza. The music lovers present indicated their delight with the work of these singers, accomplished under their skilled conductor, Philip James, and their energetic and efficient president, Emma Dambmann. Mr. James obtained results which show that the Southland Singers are on the road to real success. His work deserves all praise. The program contained selections from a number of American composers, such as Carl Hahn, Saar, Rogers, etc., and was well rendered by the forty-two charming singers. An exceedingly pleasing feature of this club is the number of young and well trained voices, producing unusual tone quality. Mina Chumslund, coloratura soprano, has an exceptionally well trained voice, with temperament and style of delivery. This was Miss Chumslund's first appearance, and under proper management she will take her place as a high class artist. One artist from the active members appears at each concert, and Miss Chumslund is a credit to the organization.

Herbert Linscott, baritone, made his first appearance with the club. Enthusiastic applause was given him after each number, well merited by his artistic work. His voice is mellow, sympathetic, and he sings with thorough knowledge of his art. His selections, in English, French and German, were well chosen. "A des oiseaux" by Hue, and "Deep River" by Burleigh made decided hits. Mary Zentay is a Hungarian violinist of merit. She is a mistress of every branch of violin technique, roused the audience to enthusiastic applause, and had to add encores.

Ethel Corra was to have sung the incidental solos in "A Swan" by Grieg, but had a severe cold, so Miss Gugler sang all the solos in this number. Her luscious, well trained voice was heard to splendid advantage. Adele T. Giordano sang the incidental contralto solo in the attractive "The Dancing Doll," and was much liked; her voice is sympathetic.

In the boxes were Mr. and Mrs. Otis Smith, Mr. and Mrs. H. F. Burns, Mme. Frank Faber, Mr. and Mrs. Charles F. Bliss, Cecilia Pohle, Mrs. John W. Haaren, Clinton Haaren, Amalia Friedmann, Mr. and Mrs. Daniel Tatum, Hermann G. Friedmann, Arthur T. Friedmann, Mr. and Mrs. H. M. Seeley, Mr. and Mrs. H. Snedeker, Mr. and Mrs. Hermann Zaun, Mrs. Philip James and friends, Dr. Charles E. Teets, Dr. Robert M. Jones, Adrian G. Hegeman, Miss Bacon, Lewis T. Cross, Elizabeth Schuster and many others.

Dancing followed, the dance music being well rendered by the W. H. Washington players. The congenial atmosphere typical of the Southland Singers, was much in evidence.

The next affair will be a masquerade ball, February 26. Following are the officers of the Southland Singers:

President, Emma A. Dambmann; secretary and treasurer, Mrs. Harold J. Mitchell; assistant secretary, Maude Adele Hirt; recording secretary, Rosalynde Snedeker; assistant recording secretary, Angelina Cappellano; librarian, Dorothea Brainard; conductor, Philip James; accompanist, Bernice Maudsley.

The Adele Margulies Trio at Aeolian Hall

An interesting recital was given at Aeolian Hall January 16 by the Adele Margulies Trio, Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Alwin Schroeder, cellist. The program was enjoyed by a large audience, and consisted of works by Dvorak, Strauss and Mendelssohn. The Strauss sonata for piano and cello was particularly well rendered. Mr. Schroeder's sympathetic tone making the andante delightful. The ensemble of this trio is worthy of especial mention. The program closed with Mendelssohn's trio, op. 49, D minor.

Halperson at Opera Club

"Massenet and His Operas" will be the theme of the illustrated lecture recital at the next members' meeting of the National Opera Club of America, in the grand ballroom of the Waldorf-Astoria, January 25, afternoon.

The speaker of the day will be Maurice Halperson, musical critic of the New York Staats-Zeitung. A performance of the fourth act of "Thais," by Massenet, with scenery and costumes, will be a special feature of the program. The cast will include Clementine de Vere-Sapio, Berta Bell Adams, Genia Agarioff, and the chorus of the National Opera Club. Supplementary to this there will be a soprano solo, "Pleurez mes Yeux," by Evadne Praetorius Turner, "Cymbal Dance," by Rita Haynes, and a violin number, "Meditation," by Beatrice Horsburgh. It is to be noted that the numerous features of the program will all be done by members of the organization.

Grace Anderson's Accompanying

Grace Anderson, expert accompanist and song coach, has had several appearances of note. She played in Carnegie Hall for May Peterson, soloist for the People's Symphony Orchestra Concert. January 7 she played all the accompaniments for a recital at the Three Arts Club, a program of German, French and English songs. January 19 she journeyed to Newark as accompanist for Wilma Sanda, whose work is similar to that of Guilbert, but she does folksongs of all nations.

Brounoff's "America"

Some time ago Platon Brounoff composed a setting of Dahl's "America, My Glorious Land" for mixed chorus.

This was performed in various choral concerts by the People's Choral Union, and has recently been issued as a solo. It is vigorous, yet simple, in its harmonies, and extremely singable. A recent press notice said of this: "It is a stirring piece and should become popular."

F. Reed Capoulliez's Circular

F. Reed Capoulliez, basso cantante, has issued a leaflet, calling attention to his availability for church, oratorio, concert, and other performances where a reliable and successful male singer is wanted. He has had extended experience, excellent training, and is qualified to give entire satisfaction. His recent success in "The Messiah," performed at Westfield, N. J., and the comments on that appearance, was registered in the MUSICAL COURIER of recent date.

American Academy First Performance

The first performance, thirty-third year, of the American Academy of Dramatic Arts and Empire Theatre Dramatic School, took place at the Belasco Theatre, January 12. The first performance of "And So They Were Married," a comedy by Jesse Lynch Williams, made such a hit that many in the audience suggested it worthy of a New York run. This is a highly amusing play, based on "the new woman," and its three acts, all occurring on Sunday, on a September week end, gave opportunity to ten young actors to show their abilities. Anne Morrison, Bryant Thomas and Daniel G. Anderson all played their parts excellently. Others engaged in the play were Anita Lawrence, Harold Elliot, Margaret Philippi, J. V. Preston, Warren Krech, Arden E. Page and H. B. Tisdale.

Sutro's "The Bracket" was the other play of the afternoon and showed Constance Moore as a self possessed, graceful actress. Holley Pett played his part well, and the others engaged were H. B. Tisdale, Marc M. Loebell, Richard Abbott, Jean Acker, Paula Sterling and Margaret Ferguson.

Edyth May Clover in New York

Edyth May Clover, in charge of the piano department of Science Hill College, Shelbyville, Ky., where she has classes of thirty pupils, spent the recent holidays in New York City and vicinity. This charming young woman was entertained by friends, several dinners and social affairs being given in her honor.

Music Teachers' City Chapter

The New York City Chapter of the New York State Music Teachers' Association, Frank Wright, Mus. Bac., A. G. O., president, will hold their regular meeting January 30, 8 p. m., at the Musician's Club. A. E. Stahlschmidt will give an address on "The Applied Psychology of Vocal Expression," and the second part will consist of a program of songs sung by Aime Ellerman, contralto, and Calvin Cox, tenor.

Chickering Hall Program

Homer E. Williams, concert director at Chickering Hall, resumed the interesting recitals and concerts in this fine auditorium with a recital by artist-pupils of Caroline Lowe. January 20 the following artists took part: Gretchen Morris, soprano; W. Paulding de Nike, cellist, and Mrs. de Nike at the piano. The series of celebration concerts is being held this week.

A Williams' Pupil

W. Maynard Townsend, soprano, pupil of Mrs. Clifford Williams, gave an interesting song recital on Friday evening, January 19, in the Criterion Studios, Carnegie Hall, New York. Miss Townsend rendered a varied program of songs by Haydn, Schubert, Brahms, Dvorak, Bishop, Arne, Giordani, Puccini, Herbert and Charpentier. Her singing made a favorable impression. Blair Neal accompanied.

Tonkuenstler Society Concert

The Tonkuenstler Society gave a very enjoyable concert on Wednesday evening, January 17, in the Myrtle Room of Hotel Waldorf-Astoria, New York. A large and fashionable audience attended.

The participating artists were the Elsa Fischer String Quartet (Mrs. August Roebelen piano, and Matilda Boos, soprano).

The Elsa Fischer opened the program with an unusually fine rendition of Debussy's quartet in G minor, op. 10. This was followed by Eduard Hermann's beautiful song cycle, "The Fate of Love," sung by Matilda Boos, soprano, with Julius Schendel at the piano. Dvorak's piano quintet in A major, op. 81, played by the Elsa Fischer String Quartet and Mrs. August Roebelen, closed the interesting program.

Kellerman Institute of Musical Art Concert

The second artist concert (Educational Series) was given by the Kellerman Institute of Musical Art, at the Bay Ridge High School, Brooklyn, on Tuesday evening, January 16.

A program of unusual interest was artistically rendered by the following artists: Marcus Kellerman, baritone; Lucile Collette, violinist; Isabel Franklin-Longbotham, soprano; and Lawrence I. Munson, piano.

Marguerite Volavy Recital

Marguerite Volavy, the Bohemian pianist, gave a recital at Aeolian Hall, New York, on Thursday evening, January 18. Her program contained works by Schumann, Gluck, Scarlatti, Daquin, Sgambati, Chopin, Fibich, Tchaikowsky, and Suk. The artist received much applause and many floral offerings.

Triangle Trio Concert

The Triangle Trio, consisting of Ada Marie Castor, soprano; John Steel, tenor; and James Streeton, baritone, gave a concert on Tuesday evening, January 16, at Academy of Music, Brooklyn.

A good sized and enthusiastic audience attended. The ensemble work of the Trio was artistic, and showed care-

ful training. Their voices blend beautifully. Aside from the ensemble numbers, each participant rendered solos. The artists were enthusiastically applauded and obliged to respond with several encores.

Miss Castor was the recipient of several beautiful floral offerings.

Evalyn Crawford proved an efficient accompaniment.

NEW YORK CONCERT

ANNOUNCEMENTS

Sixth Biltmore Musicale, January 26

The artists at the sixth Biltmore Musical, Hotel Biltmore, Friday morning, January 26, will be Marie Barrientos, Eugen Ysaye, Jean Cooper, contralto, and Paulo Gruppe, cellist. The first part of the program will be given entirely by Mr. Ysaye, who will play the Mozart D major sonata, and the Geminani D minor sonata, with the Belgian pianist, Maurice Danbois, and a group of shorter pieces. Mme. Barrientos will sing "Charmant Oiseau" by David and "Caro Nome" from "Rigoletto." Miss Cooper and Mr. Gruppe will each contribute a group.

David and Clara Mannes Sonata Recital, January 30

Lovers of the sonata form of musical expression played by artists who are recognized among its foremost exponents, will welcome the return of David and Clara Mannes to Aeolian Hall, on Tuesday evening, January 30. This is their second recital this season in this hall, and their program includes the Beethoven sonata in F major, the Bach sonata in E major and the Brahms trio in B major, op. 8, for piano, violin and violoncello. The Brahms trio in D major, too rarely heard in American concerts, Mr. Mannes and other prominent musicians consider the greatest trio in musical literature. In this number, Mr. and Mrs. Mannes are to have the assistance of the distinguished Hollander, Engelbert Roentgen, who will read the cello part.

Gerhardt's Intimate Recitals

Elena Gerhardt will give two intimate recitals at the Comedy Theatre, New York, on the afternoons of February 2 and 14. She has selected programs admirably suited to the small auditorium, and which are not possible in the larger spaces of Carnegie Hall.

Maximilian Pilzer With the Philharmonic

On Thursday evening and Friday afternoon, January 25 and 26, Maximilian Pilzer, the Philharmonic's youthful concertmeister, will make his annual appearance as soloist with the orchestra. Mr. Pilzer will play Sinding's concerto for violin and orchestra. The orchestra's chief offering will be Tchaikovsky's symphony "Pathétique."

Only Merö Recital

Yolanda Merö will give her only piano recital of the season in New York at Aeolian Hall, Monday afternoon, January 29.

Philharmonic All Wagner Program, January 28

Acceding to requests from many who were unable to hear the all Wagner program given earlier in the season, Conductor Stransky will devote the entire concert of Sunday afternoon, January 28, to the work of that composer.

Marguerite Arnemann, February 5

Marguerite Arnemann, the soprano, assisted by Karl Barleben, violinist, will give a song recital at the Astor Gallery, Waldorf-Astoria Hotel, Monday evening, February 5, 8:45 o'clock. Theodore Lindorff will be the accompanist.

Tollefsen Trio, February 16

On the evening of February 16, the Tollefsen Trio will give their annual New York recital at Aeolian Hall. The Tollefsens, whose personnel remains unchanged, will play the Beethoven B flat trio, op. 97, and the Boellman trio, op. 15, in addition to Schumann's "Kreisleriana," played by Mme. Schnabel-Tollefsen. The Tollefsen Trio leave the last week of February for a New England tour, under the management of Maurice and Gordon Fulcher.

Symphony Society, January 26 and 28

The complete program for the New York Symphony Orchestra concerts of next Friday afternoon, January 26, and Sunday afternoon, January 28, at Aeolian Hall, is as follows:

Overture "Leonore" No. 3 (Beethoven), symphony No. 2 in C minor (Tchaikovsky), concerto for piano with orchestra (Grieg), Percy Grainger. "The Warriors,"

Percy Grainger's new composition, originally scheduled for these concerts, will be played at a later date.

The Schola Cantorum, January 31

The "Battle of Marignan," a vocal symphonic poem written exactly 400 years ago by Clement Jannequin, will be one of the main features of the Schola Cantorum concert in Carnegie Hall, the evening of January 31. Jannequin's pieces have been revived from time to time at the Conservatory of Paris; the only work of his performed in New York was the "Song of the Birds."

Emilio de Gogorza Recital, February 6

Although Emilio de Gogorza, on account of his indisposition, was obliged to postpone his first recital scheduled for Wednesday, January 17, music lovers will be delighted to hear that Mr. Gogorza will be heard on Tuesday afternoon, February 6, at Carnegie Hall.

Mana Zucca, March 17

Mana Zucca, pianist and composer, assisted by prominent artists, will give a recital of her compositions on Saturday evening, March 17 (St. Patrick's Day) at Aeolian Hall.

SYBIL VANE SOPRANO

SECOND AEOLIAN HALL RECITAL THURSDAY EVENING FEBRUARY 1st

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urday evening, March 17 (St. Patrick's Day) at Aeolian Hall.

Povla Frijsch Recital, February 2

Povla Frijsch, soprano, assisted by Jean Verd, pianist, will give her New York recital in Aeolian Hall, on Friday afternoon, February 2. Her program will include songs by Bach, Mozart, Handel, Gounod, Chabrier, D'Indy, Debussy, Ravel, Leken, Fevrier, Saint-Saens, Schumann, Brahms, Borodin, Stravinsky and Moussorgsky.

Another Werrenrath Recital

Reinald Werrenrath will give his third and last recital of the season at Aeolian Hall, Tuesday afternoon, January 30.

Stanley Recital Again Postponed

Owing to continued hoarseness, Helen Stanley, soprano, was compelled to again postpone her New York recital, indefinitely. Originally scheduled for January 10, it was first postponed to January 18.

Olive Kline in Michigan and Ohio

Olive Kline, soprano, who has been filling a number of engagements in Michigan, is scheduled to give a recital at Greenville, Ohio, tomorrow (January 26). Among the important Michigan cities where Miss Kline has been heard may be mentioned Detroit, Traverse City and Cadillac.

Florence Mulford Busy

On January 12 Florence Mulford, contralto, whose work as a member of the Metropolitan Opera Company has made her a favorite with a wide circle of music lovers, appeared as soloist with the Women's Choral Society of Jersey City, N. J. Of her singing the Jersey Journal said: "Not in a long time has a local audience been treated to such beauty of tone and such artistry withal as lay in the vocal equipment of Mme. Mulford, the solo singer of the evening. Her hearers positively refused to permit her to withdraw following her couplet of songs in the second part of the program, and the singer graciously sang encore after encore. Mme. Mulford was the brightest gem in last night's musical diadem."

Tomorrow (January 26) Mme. Mulford is scheduled to sing with the Musical Art Society of Orange, N. J.; on February 2 she will appear with the Summit (N. J.) Choral, and on February 6 with the Englewood (N. J.) Choral, under the direction of Arthur Woodruff. Mme. Mulford also has been re-engaged as soloist at the Central Presbyterian Church, New York. In addition, she is very busy with a large class of pupils and the many engagements, private and social musicales, at which she is appearing.

Vernon d'Arnalle's Third Recital

The third program of the series of intimate recitals by Vernon d'Arnalle took place at the MacDowell Club, New York, on Wednesday evening, January 17, before a large and enthusiastic audience. It was a program of choice gems of classic lieder.

Mr. D'Arnalle sang excellently. His voice was never rounder, more luscious and thrilling, and his command of every vocal resource was a revelation to his listeners.

His interpretations are always warm, sincere and authoritative. His diction is an unalloyed pleasure, and each song seemed to be more perfect than the preceding one. The next program will be given at 12 West Ninth street, New York, on February 22, and will be devoted to the "Modern Song."

Julia Culp in 'Frisco

San Francisco, January 16, 1917.

The opening of Julia Culp's season in San Francisco took place at the Scottish Rite auditorium under the local management of Will L. Greenbaum, Sunday afternoon, January 14. Her appearances included an orchestral one at the Cort Theatre (with Alfred Hertz conducting) and three recitals. Great enthusiasm and many recalls were won by Mme. Culp.

The first concert of the Pacific Musical Society for the year 1917 took place January 10 at the Palace Hotel. The performers were: Hother Wismer, Mrs. Ludwig Desenberg, Laura J. Fuessel, Mrs. Warren H. Hord, Mrs. William Poyner, Frances E. Poser, August Wiebak and Dorothy Pasmore. D. H. W.

Klibansky Pupils Busy

Felice de Gregorio sang at a musicale at Mrs. Hemmik's residence. Betsy Lane Shepherd sang with great success at the concert in New Britain, Conn., January 17. She had to give several encores and was re-engaged. The following telegram from her has been received: "Concert great success; enthusiastic reception; many encores; re-engagement assured."

Valeska Wagner was engaged for a concert with the Sitting Trio, Staten Island, January 19, at the last studio musicale. Valeska Wagner and Gilbert Wilson also sang, and Alice Shaw was the accompanist. Mrs. Maddar was the soloist January 14 at the Central Baptist Church, New York.

Germaine Schnitzer Engaged by Board of Education

Germaine Schnitzer, after a rest over the holidays in Atlantic City, is at present concertizing in Pennsylvania. She has been engaged by the Board of Education of the City of New York for a special "Romanticist Lecture Recital" to be given on Wednesday evening, January 31, at Hunter College. On Wednesday, January 24, Miss Schnitzer is to give a private recital for the founders of the Mount Sinai Hospital, New York City.

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PHILHARMONIC JUBILEE CELEBRATED GLORIOUSLY

Veteran Society Gives Festival Concerts to Commemorate Its Seventy-fifth Year of Activity—President Villard's Memorable Address—Bach Choir and Mendelssohn Glee Club Participate

Only those who have worked to further the success of the New York Philharmonic Society were able to understand fully and appreciate thoroughly the seventy-fifth celebration of its founding, which occurred last week. The event was opened formally on Wednesday evening, January 17, with a jubilee festival concert for Philharmonic members only. Under Josef Stransky's direction the orchestra played Beethoven's fifth symphony, the "Siegfried Idyll" of Wagner and Liszt's symphonic poem, "Tasso." These numbers were played with the splendid finish which the public has come to associate with the work of Conductor Stransky and his excellent orchestral forces, but the occasion seemed to fill the entire force with inspiration, for the symphony was given a reading which it would be hard to excel. A large audience testified to its thorough enjoyment of the program by enthusiastic and prolonged applause. Mr. Stransky returned to the desk many times and finally called upon the men to rise and share the applause with him. After the playing of the symphony he was presented with a huge wreath.

Even the huge stage of Carnegie Hall had a festive appearance, palms and other greens being artistically arranged at the front of the stage to form a pleasing setting.

Oswald Garrison Villard, president of the Philharmonic Society, made an address which was cordially received



OSCAR GARRISON VILLARD,
President of the New York Philharmonic Society.

and frequently interrupted by enthusiastic applause. Mr. Villard said:

"In the land of the dollar a great orchestra seventy-five years old? The assertion is at first one to be denied, or doubted as an impossibility, or an anachronism—at best a queer caprice of fate or fortune. But fact it is. Across the seas there came, borne by some fortuitous wind of the East, pollen of musical plants abroad to fall here upon fertile ground in the early eighteen-forties. It is a period we are apt to pass over as a dull, dark age in our history. The Mexican War had not yet come to stain its pages or to foreshadow the breaking of a far greater storm of battle to shake the nation to its foundations. It was, in short, the very year that they brought the Croton water to New York and that Charles Dickens ventured in a paddle-wheel cockle-shell across the ocean to make those 'American Notes' that stung so deeply the sensibilities of his hosts. Upon his free hand canvas he painted New York as a city of three worth while theatres, excellent hospitals and schools; literary institutions and libraries . . . and charities of every sort and kind, but a dirty city, scavenged only by the pigs that thronged its gutters; and ill managed, since in the Five Points human misery touched its lowest ebb. For all that, Dickens wrote of Manhattan that it was what it is to those who love it today: 'The beautiful metropolis of America.'

"And in this setting there had just been born, April 2, 1842, simultaneously with the founding of the Vienna Philharmonic, the third of the great modern symphonic orchestras, the Philharmonic of New York, a forerunner and parent tree of all our American orchestras; a society which should and must and shall endure for centuries if only that thereby men may be minded how in the heyday of our clipper trade, when the crass sinfulness and prosperous materialism of slavery dominated our nation and our city, here in New York were musicians come together to give the highest expression to one form of the most moving of the arts. There was no royalty to give of its doles; no court favorites to empty their purses in lordly patronage; no upstanding figures in the musical world to give the initial impulse or to lend distinction; no personal tradition or inspiration of Haydn, or Mozart, or Beethoven, or Schubert, as at Vienna; not even a single Mæcenas to grease the ways. But launched the frail venture was, a Mayflower of the western world of music, and as little recking the immortality to come. Half American,

half German was its first crew and until today, similarly manned, it has steered well its course through calm and through troubled seas. Of it may be said today, as on its fiftieth birthday, that it is 'the most conspicuous, dignified and stable musical institution in the American metropolis.'

"How is it that this society has lived on? Why has it been able to survive its vicissitudes? It has never had a home of its own; alas! it lacks one today. Its members cannot, like many a learned society in London, throng historic halls recalling the events of long gone years celebrated within those same walls. No long array of our pictured worthies looks down upon us out of the past; no worn, cloistered stairways bid us place our feet where have been those of vanished generations. There are no groaning shelves weighted with the records of our members gone before. We have no vaults to fill with the music of yesteryears. No bronze tablets commemorate concertmasters or conductors or directors or presidents, and yet the Philharmonic still lives and breathes.

"More than that, behind every note we are hearing in this hall there are seventy-five years of the Philharmonic—the seventy-five years that transformed Manhattan from a little river and harbor town into the greatest of all the imperial cities. Behind every concert is the long list of concerts that links us directly to the past. This orchestra could not divest itself of its background if it would; somehow, in some fashion, its glorious tradition influences all who come into touch with it.

"It makes no difference that this setting in which we move tonight is comparatively new; that of all the instruments that speak and sing to us few have long given us of their sweetness. It is of no import that there is not a name on the orchestra list to bind us directly to those who played the Fifth Symphony on that far off April day. These our artists are none the less the spiritual and musical great-grandchildren of those pioneers of 1842 who ever since have been making their contribution to the city's intellectual power, its knowledge, its culture, its wisdom. They wrote the first movement in the Philharmonic symphony for which we are concluding another tonight, and though they wrote in the Sturm und Drang period of our society, theirs is a movement to last—whatever may be said of ours. And I for one cannot stand here tonight and look upon our gifted leader and not recall those of his predecessors I have heard. Leopold Damrosch, Theodore Thomas, Anton Seidl, Mahler, Safonoff, and all the rest of that long and brilliant line. Men must rewrite their most sacred faiths if it shall be said that such leaders as these died when they laid down their batons; that there is no such thing as spiritual heredity and no compelling tradition in musical art save where there is parchment or paper, or brass or stone, to record and to stimulate laggard memories of the past.

"Surely the humblest who ever sat at Philharmonic desks have their share in this celebration of 1917. Their names are not all recorded but if there is deep feeling in our jubilee this week, it is because they kept the sacred fires alight; because they were ready to toil all day, to re-

hearse long hours and to give concerts at night; that whether the profits came or not, they held to their faith as Richard Arnold, concertmaster emeritus and honored vice-president, has kept it bravely and modestly lo! these forty years, as has Felix F. Leifels, our ever faithful musi-



FELIX LEIFELS,
Manager of the New York Philharmonic.

cian manager and many another. Adequately to describe what the humbler players have done for us I must borrow a figure from one who is an orator as well as a magician of the pianoforte, Mr. Paderewski. For them the bell of



JOSEF STRANSKY,
Conductor of the New York Philharmonic Orchestra.



LOUIS KOEMMENICH,
Conductor of the Mendelssohn Glee Club, which participated in the Philharmonic Jubilee.

fame never tolled, and yet each played a noble part in that each built his brick into that glorious edifice which is growing rapidly into an American temple of music commensurate with the greatness of the greatest of republics. In the memory of the rank and file of the Philharmonic and for their honor, I ask your grateful thoughts now. Perhaps some of you have heard our orchestra play that trick symphony of Haydn's in which one by one

the musicians blow out the candles on their desks and quietly steal away until only the conductor and a violin remain. Were it ever come to pass that our orchestra, of which we are today so justly proud, were to dwindle to but one bench, somehow or other it would be the Philharmonic still, robust, modest though conspicuous, dignified, able, artistic, and, to the last man, devoted unselfishly to the musical art.

"Devoted unselfishly to the musical art! There we have it; there, if you ask me, lies the secret of its longevity, of its high artistic standards, of all that it has achieved. For remember that for sixty-seven years this was an association of artists banded together in the spirit of the founders, whose object, as they themselves stated it, was the 'advancement of instrumental music and for producing a number of concerts each year of a much higher order than had ever been given in the city.' You see that they bound themselves to do better each winter, and there is nothing in their prospectus to indicate that the almighty dollar figured at all. So in the years that followed under the old organization the small sums, never at best much over a paltry \$200, that the musicians made annually, could never have been the prize to make them work as they did. It was art and not Mammon, and not even the desire for fame that led them on, and that is why it is that their successors sit on this stage tonight, and why we are in their lasting debt.

"If today the organization has changed; if it is not a co-operative group of artists any more, but an incorporated society whose performers give in three years as many concerts as their predecessors in fifty, it is still the art that controls and not the box-office. Still the desire rules to give each year concerts of a 'much higher order' than have ever been given before. However, the difficulties in the way, however the execution, this lamp still holds out to burn, this remains the goal. If only we could darken this hall, lower a curtain and let the cinematograph throw upon the screen pictures of the musicianship of this society in the years that have fled! Truly those would be moving pictures! And no oddity of dress or custom could conceal the artistry, the honest purpose, the genuine inspiration of those who would appear to us.

"But if we were to pass in ghostly review tonight the mute presentments of all who have sat at the desks or wielded the baton it would not be enough. A true moving picture of the past would hold for us the audiences too—the solid men and women of New York from whom the players drew their inspiration and support. What a splendid army we should see! How much of the history of our city would pass before us! Perhaps only thus could we properly appraise the civic service of the Philharmonic or realize the paradox that if it is true, as Mr. Krehbiel has written, that the Philharmonic has 'created, bred and educated its public,' similarly the public has upreared and upheld its orchestra. If we could but unwind this spiritual reel of the past, how we should applaud certain of the figures as they marched across the film of time! Such men and women as H. C. Timm, for fifteen years the society's president; R. Ogden Doremus, Julius Hallgarten, Mrs. Francis G. Shaw, the devoted mother of an American hero and the first woman to attend our rehearsals, Joseph W. Drexel, and in later years two noteworthy figures, Mrs. George R. Sheldon and Joseph Pulitzer, to whom the Philharmonic is in everlasting debt.

"For it was they who at critical moments saved the orchestra and made its future possible. The one, of humble European beginnings, wrote a story of the kind that is America's pride—of ability coming to the front unchecked, unhampered by caste or prejudice, free to develop in fullest measure his extraordinary gifts. In his great newspapers, to whose fearless courage and absolute independence the American public is in such debt, lies his chief memorial; but here in the Philharmonic the name of the benefactor, Joseph Pulitzer, who willed it a million dollars, will not be forgotten—nor the courage and determination with which Mrs. Sheldon set herself to the overcoming of every obstacle, and with many others at her right hand, notably Mrs. William H. Draper, gave the society new life, new inspiration, new hope, new courage.

"If such figures as these stand out, there are many, many others whose names we should like to read out, did time permit. They would flit rapidly across our screen, for time itself moves but little less quickly than the creations of the cinematograph, but on the films of memory they are forever in gratitude recorded. Our own kin should many of us see among them, for belonging to the Philharmonic is truly a matter of father and son and mother and daughter. Moreover if they whom the camera could show to us are of the Philharmonic still, in the woof and warp of the inheritances they left will also be found woven strains of the Philharmonic. Could they but speak to us they would surely tell first of what this orchestra meant to them, of the part it played in their education and in their lives. They would quicken in us all an understanding of what this noble institution has done with its limited resources and how great the debt the city owes it.

"Surely in this spirit of gratitude we of the Philharmonic, certain of our past, may look forward without fear, with every hope, to the films that the future is so quickly to unwind. And as they unroll may they surely show the home of our own for which we long, within which we may shrine for the centennials to come the records of the present. Upon some reel there must be yet to come others to give to this orchestra the foundations it needs—as stable as those of the Metropolitan Museum, the Museum of Natural History, the Public Library and many others, not one of which can lay claim within their fields to sounder cultural achievements than our own.

"If we should receive such a home, therein we pledge, men shall play not merely for themselves, nor for their city, nor yet for their country, but for their art, as heretofore. A monument to what has been, it shall also be a prophecy of what is to come. But whatever fate holds in store, within a mighty ocean of shimmering, shining, drifting humanity, this orchestra shall stand in this metropolis a beacon of faith, lighting up what is good, casting shadows about what is counterfeit or base.

"Today let no one forget that these walls a citadel of peace enclose. The pitiful waves of sound that beat across oceans moaning of bloody, unreasoning death pass by this

temple of the art. No echo of the strife without can enter, for here is sanctuary for all and a perfect peace such as is to be found within no church. Here talent nor genius knows aught of national pride. Herein meet citizens of one world to acclaim masters of every clime. No one asks: 'Under which flag, Bezonian?'—nor cares; for musicians who play and musicians who compose are one in devotion to their muse. Before genius of the cliffs, no prejudice lasts long, even in the track of war. Democracy? Here is its truest home, where dwells no caste, no rank, where are no honors won save fairly, unaided, and by light of day. Here flourish ideals alone; to us come none to plot evil, to plan wrongs. Here is communion of the soul, unseared by strife, unsoiled by passion.

"For our appeal is to the best and never to the worst; to what is divine in mankind and never to the vile that lies just underneath. What more patriotic service is there or can there be than this: to cling to the ideal come what may; to stem the tide that floats men down the stream; to steer them against it, up and up and up, to the fairest deeps, the noblest reaches, the purest springs?"

Thursday, January 18, Mendelssohn Glee Club

Carnegie Hall was unusually full on Thursday evening, January 18, on account of the double attraction of the Philharmonic Orchestra under Josef Stransky and the Mendelssohn Glee Club under Louis Koemmenich.

Evidently New Yorkers have found in Josef Stransky and Louis Koemmenich two conductors after their own hearts. Under the direction of the present popular and genial conductor the Philharmonic Orchestra has attracted larger and larger audiences until the great auditorium of New York's Carnegie Hall, which used to be half empty



U. C. HILL,

Founder and one of the first conductors of the New York Philharmonic Society. (Reproduced from a wood cut of 1846.)

when the Philharmonic Society announced a concert, is now filled to the doors. If the conductor gives the public what is wanted by the public, then there is no more to be said. Josef Stransky does not try to startle and overawe a comfortable and well to do audience with the biting accents of high tragedy and the outbursts of a heart oppressed

with sorrow and the bitterness of disappointed hope. Nor does he deal in mysteries, or in dreams that float before the half closed eye. His interpretations avoid alike the extremes of gossamer romance and terrible tragedy. He has his reward in the support of the great audiences that flock to enjoy his golden mean. Louis Koemmenich has also won the heartiest support of those with whom he comes in contact. He has been selected to direct several societies in New York, of which the Mendelssohn Glee Club is one.

Of the concert on January 18 there is therefore little to be said beyond reporting the repeated demonstrations of enthusiasm on the part of the public. Every number was played in the usual manner of the New York Philharmonic Society's orchestra under Josef Stransky, and the vocal numbers were rendered in the customary style of the Mendelssohn Glee Club as directed by Louis Koemmenich. The program consisted of Wagner's "Centennial March," Beethoven's chorus: "Nature's Praise of God," Beethoven's "Leonore" overture, No. 3, and Liszt's "Faust" symphony in three character pictures, otherwise three movements.

In this long work the Mendelssohn Glee Club and the orchestra combined.

Theo Karle sang the tenor solo very acceptably and Charles A. Baker was the organist in Beethoven's chorus.

Friday Afternoon, January 19

Mr. Stransky devoted this concert to American and French composers, the list of works performed being MacDowell's second suite, "Indian," op. 48, Hadley's symphonic fantasia, Saint-Saëns' second symphony in A minor, op. 55, and Dukas' "The Sorcerer's Apprentice." It is the first time in quite a while that MacDowell's splendid suite has appeared on a New York program. There is no need of detailed criticism of a work so well known as this. It is a pleasure to hear and a pride in the heart of every American musician who is glad to see his country climbing to the same plane of music occupied by the older countries. Hadley's symphonic fantasia, played for the first time at these concerts, did not make, to be frank, much of an impression. The themes seemed very short and fragmentary, nor was their orchestral treatment particularly happy. Coming right after MacDowell's splendidly lucid work (finely played too, by the way, especially the wonderful dirge), it sounded like rather weak porridge. The Saint-Saëns' second symphony was written in 1850 and

(Continued on page 16.)



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ST. LOUIS

Mrs. Beach Gives Impressive Reading of Own Concerto
With Local Symphony Orchestra—Helen Norfleet,
Soloist at Sunday "Pop"—Eddy Brown Delights
Morning Choral—Stults Vocal Recital—Pleier
With St. Louis Ensemble—Saramé Raynolds'
First Appearance in St. Louis—Carl Friedberg
Enjoyed—Negro Composers Featured at
Research Club

St. Louis, Mo., January 17, 1917.

The St. Louis Symphony Orchestra, Max Zach, director, gave its seventh program, January 12 and 13. Mrs. H. H. A. Beach, piano-soloist, played her own concerto in C sharp minor, with the hearty co-operation of the orchestra. No more difficult concerto has been performed by the St. Louis Symphony Orchestra than this big, intricate and colorful composition of four movements. Mrs. Beach proved to her audience by her expressive playing that she is one of the virtuoso pianists of the day. She had to respond to encores, playing her own "Fireflies" and "Scottish Legend." The writer has never known of a visiting



MRS. H. H. A. BEACH,
Composer and pianist.

musician that has received more hospitality here than this pianist-composer. She was entertained at breakfast by the Morning Choral Club, a big reception by Mrs. A. O'Reilly, president of the Morning Choral Club, a reception by the associated musicians at Lenox Hall, and the federated music clubs and a number of private dinner parties were given in her honor. She also gave a lecture on music before the members of the Town-Club. In an interview, Mrs. Beach told the writer that Schirmer is making big sales on her latest songs, "The Meadow Lark," "In Blossom Time," and "Night Song at Tamali," op. 80, which are real California songs. They will also bring out soon variations for flute and string quartet, op. 79, dedicated to the San Francisco Chamber Music Society.

Helen Norfleet, Pianist, at Sunday "Pop"

The soloist for the tenth Sunday "Pop" program of January 14, of the St. Louis Symphony Orchestra was Helen Norfleet, who played with much daintiness and an excellent technic, the second and third movements of the Chopin concerto, No. 2, op. 21, with orchestral accompaniment. As an encore she played the minuet by her teacher, Harold von Mickwitz.

Eddy Brown Pleases Morning Choral

The first evening concert of the Morning Choral Club, assisted by Eddy Brown, violinist, under the direction of Charles Galloway, was given at the Odeon, Tuesday evening, January 16, before a large audience. The chorus of 110 women gave a splendid rendition of numbers by Cadman, Saint-Saëns, Grieg and Horsman, assisted by J. Kobur, flute; Anna Ghiselin, soprano, and Alma Ham-buechen, contralto.

This was the first appearance here of Eddy Brown, the exceptionally talented young violinist, who plays with exquisite delicacy and finish. The Tartini compositions, "Devil's Trill" and Variations on a Theme of Corelli and The Serenade and Witches Dance, by Kuzdô, displayed his tremendous technic. The "Vogel Als Prophet," by Schumann and Handel's largetto were played with remarkable feeling and touch and he had to respond with several encores.

Monica and Walter Stults Vocal Recital

Monica Graham Stults, soprano, and Walter Allen Stults, basso cantante, accompanied by Mrs. R. L. Murphy, gave a song recital of solos and duets at the Friday Morning Musicale, at the St. Louis Woman's Club. They made the best impression with their duets, having to repeat Thomas' scene from the opera "Hamlet," and Mr. Stults had to repeat "Im Zitternden Mondlicht Wiegen," by Haile. The audience was very enthusiastic in its applause.

Ludwig Pleier With St. Louis Ensemble

The St. Louis Ensemble with Ludwig Pleier, cello; H. Olk, and A. Waechter, violinists; F. Dierich, viola; and F. Fischer, pianist, gave an excellent performance at the Sheldon Memorial, of numbers by Grieg and Glazounow and a concerto for violin and violoncello by Brahms. This concerto gave Ludwig Pleier an opportunity to display his impeccable technic, big tone and original interpretation. This St. Louis ensemble is one of the most interesting musical organizations here.

Carl Friedberg in Piano Recital

Carl Friedberg, gave a delightful piano recital, January 15, at the St. Louis Woman's Club. A most difficult program was given and Mr. Friedberg received much applause from the members of the society.

University Musical Research Club

The University Musical Research Club under the direction of the president, Mrs. Frank Hinchey, gave an interesting and instructive program, January 9, on "Negro Composers."

Saramé Raynolds With Missouri Athletic Association

The St. Louis Symphony Orchestra gave a concert at the Missouri Athletic Association rooms, with Saramé Raynolds, dramatic soprano, as soloist. This was the

initial performance of Mme. Raynolds, who gave arias from "Aida" and "La Gioconda" and as an added number Mrs. H. H. A. Beach's "The Year's at the Spring." She was well received by the large audience. M. B. D.

Russian Symphony Orchestra's Busy Season

Alfred Hallam, from the office of John W. Frothingham, Inc., Aeolian Hall, New York, has just returned from a Southern trip devoted to the interests of the different Frothingham artists and especially the Russian Symphony Orchestra. As a result of Mr. Hallam's efforts the orchestra is booked solidly in the South for the month of April. Other engagements already booked in the East, Middle West and Canada in March and May necessarily limited the southern tour to the month of April, but so brisk was the demand that many excellent offers will have to be held over till next season since all the available dates in April have been filled.

From March 30 to April 6, the orchestra will be the prime feature of the Chautauqua of the South which will hold a three week session in Macon Ga. In turn concerts will be given in Augusta, Ga., Tuscaloosa, Meridian, Montgomery, Birmingham, Nashville and Louisville. In Birmingham, Ala., and Nashville, Tenn., extended engagements will be played. In the former city the events cover a period of three days in connection with the biennial meeting of the National Federation of Women's Musical Clubs and in Nashville, Conductor Altschuler and his band will furnish the orchestral program in a two day choral festival. In March, the orchestra will take part in several early spring festivals—at Dennison University, Granville, Ohio, where a similar engagement was played last year, at Springfield, Ohio, with the Springfield Choral Society, in the series of concerts by visiting orchestras given under the auspices of the Dayton Orchestral Association of Dayton, Ohio, and in the Hutchinson series at Warren, Alliance and New Philadelphia, Ohio.

Since coming under the Frothingham management the Russians have had the most successful season in their existence and already a goodly number of dates for the season of 1917-18 have been booked.

Daughters of Ohio Hold Musicale

The usual monthly meeting of the Daughters of Ohio in New York was held at the Waldorf-Astoria, on Monday afternoon, January 8. A splendid musical program had been arranged, the artists of the day being Ada Pratt, soprano; Enos Johnson violinist; Dr. John S. van Cleve, pianist, who has lectured for the Board of Education for nine years, and Mrs. Loth, accompanist.

Miss Pratt, who is the soloist of the Church of Intercession, sang the following: "The Birthday" (Woodman), "Oh That We Two Were Maying" (Nevin), "Land of the Sky Blue Water" (Cadman) and "Will o' the Wisp" (Spross). Mr. Johnson rendered a delightful violin solo and Mr. van Cleve spoke on "Bach" with piano illustrations.

Saramé Raynolds With St. Louis Symphony Orchestra

Saramé Raynolds, dramatic soprano of the Chicago Opera, sang her first concert of the new year with the St. Louis Symphony Orchestra, under Max Zach, in St. Louis, on January 9. This concert, which is one of the important musical events of the season in St. Louis, was attended by a brilliant audience. Miss Raynolds sang arias from "Aida" and "Gioconda" which were greatly appreciated.

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The various numbers have been sought out with indefatigable zeal, largely from treasures of song buried or neglected in the works of great writers, and are therefore, in many ways, new to the average teacher or singer. Songs from other lands, such as Russia and Scandinavia, are also included. The book contains a biographical sketch, portraits, with a striking portrait on the cameo plate paper cover, in the engraver's best art.

Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste.—*Musical Courier.*

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Some Helen Brown Read Critiques

Helen Brown Read, dramatic soprano, has been winning success in various portions of the Middle West, where her excellent singing has made her a general favorite with the musical public. Appended are a number of clippings from various cities of Iowa, Illinois, Indiana, Wisconsin and Michigan, which testify to her worth as a singer:

Mme. Read was in splendid voice, and her selections were given with ease and in a most attractive manner. Her high notes were as sweet and melodious as the lower, and to those who know that she gave a program at the high school in this city in the afternoon, that there was not the slightest trace of fatigue was remarkable.

Helen Brown Read, soprano, an artist who thoroughly deserves the name of such, and who moreover is fully alive to the educational value of putting the most refined music before young people in an interesting and artistic way. A voice of real beauty and adequate musicianship, a refined, vivacious and sympathetic manner, and the art of song, both from the musical and dramatic standpoint, was before that school audience, and they knew it and recognized the truth of it.—Moline Daily Dispatch.

It is safe to say that no better trained singer than Mrs. Read has appeared in this city for some time. Mrs. Read's careful training is apparent in the care and accuracy with which she places her tones in all registers. Though she would unquestionably be classed as a high soprano, her low tones show a surprising richness.—Daily Commercial, Three Rivers, Mich.

She sang the aria "Dich Theure Halle," from Tannhäuser, with authority and dramatic conviction. Her voice is sweet, sympathetic, full of temperament and of sufficient power to cover a wide range of interpretative thought. Buoyant and full of charm was the "Hark, Hark, the Lark" of Schubert, and tender and true the "Wiegenlied" of Brahms.—South Bend Tribune, South Bend, Ind.

Possessing a dramatic soprano voice of great power and considerable range, Mme. Read exhibited a splendid technic in "Dich Theure Halle," from "Tannhäuser." She has evidently acquired some of the art of that master vocal technician, Jean de Reszke, with whom she studied in Paris, as the two Strauss numbers were fully equal to the Wagner offering.

Greater beauty of tone was produced, however, in the "Crying of Waters," by Campbell-Tipton, and in that delightful song by Brahms, "Wiegenlied."

It is seldom that a high soprano voice of such volume is heard with so evenly developed a scale.—Daily Republican, Belvidere, Ill.

Mme. Read has a voice of unusual range and sympathetic appeal. Her program included numbers by Brahms, Strauss and Wagner, but it was in the selections with American words that she seemed to rouse the most ready response of her hearers. Her songs in the native tongue were without exception those that embodied the joy of the great outdoors, suggesting the perfume of the flowers, the bird notes of the forest and the laughter and the weeping of woodland cascades. The finesse of her sympathetic treatment was perhaps at its best in the sylvanly realistic interpretation of Campbell-Tipton's "The Crying of Waters." There was color and depth in Mme. Read's voice. Clear and bell like on the high notes, it had also the richness of the contralto artist in the sustained lower passages.—Daily News, Beloit, Wis.

Helen Brown Read, dramatic soprano, was also flatteringly received and her singing is receiving wide commendation. Unsurpassed in beauty was Mme. Read's closing number, the barcarolle from "Tales of Hoffman," a veritable revelation of the exceeding richness and velvety timbre of her voice in the lower register.—Freeman, Waukesha, Wis.

The Witherspoons at the White House

On Tuesday evening, January 16, Florence Hinkle-Witherspoon, soprano, and Herbert Witherspoon, basso, enjoyed the distinction of being guests at the annual diplomats' dinner given by President and Mrs. Wilson at the White House. Representatives of Germany, Brazil, Spain, the Argentine Republic, Switzerland, Norway, Uruguay, Guatemala, Sweden, Honduras, Denmark, Netherlands, Persia, Haiti, Cuba, Venezuela, Bulgaria, Salvador, China, Panama, Turkey, Chile, Greece, Peru, Nicaragua, Costa Rica, Ecuador, as well as many persons prominent in the political life of this country were also guests at the dinner. Following the dinner Mr. and Mrs. Witherspoon gave a program of songs in the East Room, accompanied by Mrs. Ross David at the piano. The program was as follows:

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Duet, "Minuetto," Florida-Buononcini, Mr. and Mrs. Witherspoon; "Care Selve," Handel, "Roselein, Roselein," Schumann, "Meine Liebe ist grün," Brahms, Mrs. Witherspoon; "Madrigale" (from "Vittoria"), Florida; "Les Violettes," Widor; "Le Beau Sejour" (Old French), Weckerlin, Mr. Witherspoon; "The Bird of the Wilderness," Horsman, "I Know My Love" (old Irish ditty), "Life and Death," Coleridge-Taylor, Mrs. Witherspoon; duet, "Le ci Dorem la Mano" ("Don Giovanni"), Mozart, Mr. and Mrs. Witherspoon.

IMPRESSIONS OF ALBERT SPALDING

By Margery Stocking

It is a splendid thing to possess the buoyancy, courage and resiliency of youth. How much more splendid to impart it to an audience through the medium of one's art!

It was lacking in Spalding's own compositions. This seemed indeed a grave omission. A Spalding program seems hardly complete without at least one Spalding number.

This young American has given us some worthy works, which speak brilliantly for his future as a composer.

A very serious young man is our violinist. This quality, while it lends dignity and strength to his rendition of the

fame of a successful father. He has grown out of and away from all that, and by dint of hard work and perseverance has made a greater name for himself.

The fact that Spalding kept his ambition ever before him, despite the soul racking, heart grinding work attached to the study of the violin, when he might have had a life of ease instead—is enough to excite our admiration in itself. Such courage surely is seldom the lot of rich men's



IMPRESSIONS OF ALBERT SPALDING,
By Margery Stocking.

• Albert Spalding never fails to accomplish this and invariably carries his hearers with him on the flood tide of his own enthusiasm. With all his youthful spontaneity, Spalding brings to us the splendid technical and musical ability which usually accompanies maturer years.

The joint New York recital of New Year's Day (Spalding and Ganz) was a great success, with one excep-

great masters, does not prevent his intense Americanism from showing itself at times in his performances.

Spalding's native self assurance plays no small part in his acknowledged success. He deserves much credit for having overcome the greatest obstacle which he is apt to confront any young man. That is to say, the luxury which surrounded his childhood and youth, coupled with

sons, be they talented or otherwise, and rightly deserves all the attention it wins.

Therefore I extend to Albert Spalding hearty congratulations with the prophecy that he will one day receive his share of the much coveted laurel which crowns the heads of only the few in the inner circle of the musically elect.

PHILHARMONIC JUBILEE

(Continued from page 13.)

sounds that way, despite the assiduous care of Josef Stransky. A splendid performance of the delightful Dukas' scherzo, "The Sorcerer's Apprentice," ended the afternoon.

Saturday, January 20, the Bach Choir

A Bach-Beethoven program enlisted the services of the famous Bach Choir from Bethlehem, Pa., Dr. J. Fred Wolle, conductor. It was the first appearance which this organization has ever made outside of its home town and its work more than justified the reputation which had preceded it. As has been stated before in the MUSICAL COURIER there is no other body of singers in the world to compare with it in the presentation of the choral works of Bach. Dr. Wolle is a specialist in Bach and needless to say a great enthusiast; further, he has succeeded in imparting his enthusiasm to the members of his chorus, which numbers some 300. The work done was truly remarkable in many respects. The volume of tone in a fortissimo was magnificent and of truly inspiring solidity; on the other hand the most delicate effects were achieved. The pianissimo was a true one and the dynamic and rhythmic gradations of individual phrases—even of single notes—showed the result of a most thorough and conscientious training. The quality of tone also was agreeable, which is truly remarkable, inasmuch as the chorus is composed almost entirely of untrained voices. The Bach Choir provided the whole first half of the program singing four chorales, the first from the "Christmas Oratorio," another from the cantata for the "Feast of the Annunciation," "World, Farewell!" from the cantata for the sixteenth Sunday after Trinity, and "Glory Now to Thee Be Given" from the cantata for the twenty-seventh Sunday after Trinity. This final chorale was accompanied by orchestra, the others being sung a capella. After the second chorale four numbers from the great B minor Mass were given, "Gloria in Excelsis Deo," "Et Incarnatus," "Crucifixus," and "Et Resurrexit" also accompanied by the orchestra. The most effective numbers from the nature of the music itself were "Gloria" and "Et Resurrexit," from the mass and the wonderful chorale "Glory Now to Thee Be Given." The effect of the latter was truly overwhelming and moved the audience to a demonstration of approval which lasted for minutes and recalled Dr. Wolle time and again to the stand.

It was most interesting to watch Dr. Wolle's work. Like Wassily Safanoff, he conducts without a baton, but his gestures are eloquent and expressive. Particularly notable was his custom in the quiet passages of standing rigidly erect without any movement of the arms and directing the various phrases simply by slight movements of his fingers. Dr. Wolle has his great chorus, divided into five separate bodies, absolutely under control. He does not call for a single nuance, either in rhythmic or dynamic shading, which is not immediately and faultlessly executed by these choristers. All in all it was a most striking and impressive exhibition of what can be accomplished by an able and intelligent director whose heart and soul are in the work, working with forces whose thought is to obey him. The Bach Choir is a tremendous credit to Bethlehem, Pa., a great asset for the city, and it is to be regretted that circumstances make it impossible for this body to appear oftener in outside cities, so that they might spread more widely the splendid message they have to deliver.

The second part of the program consisted solely of Beethoven's Fifth Symphony played by the Philharmonic under Josef Stransky. Both Mr. Stransky and his men seemed inspired by the occasion and gave an unusually fine reading of the immortal work, infused with warmth and love for the glorious music. The audience filled the house to the last seat and at the close was nearly as demonstrative as it had been at the end of the first half of the program.

Sunday Afternoon, January 21

Dvorák's symphony, No. 5, in E minor, the ever ingratiating "From the New World," led off what proved to be one of the most satisfactory in this season's Sunday afternoon concerts by the Philharmonic Society of New York, Carnegie Hall, New York, January 21. The Tschai-kowsky theme and variations from third suite, op. 55, came in fitting sequence to the Dvorák, both of which were representative of the Slavic composers. Debussy's pic-

turesque and colorful two nocturnes, "Nuages" and "Fêtes" stood for the French composers and the Victor Herbert "American Fantasia," for the American.

Carnegie Hall's seating capacity was completely taxed and the big audience displayed exceptional fervor for Josef Stransky's readings. Excellent dynamics, nuance and tonal balance occasioned the enthusiastic demonstration.

Sunday Evening, January 21

A full account of the dinner of the New York Philharmonic Society will be found on page 5 of this issue of the MUSICAL COURIER.



CLARA NOVELLO DAVIES.

Mme. Davies has firmly established a place for herself in New York as a teacher of the method known as "voice liberation." Incidentally, a number of leading physicians have endorsed the method for health preservation. Mme. Davies has a great many of her pupils winning fame in England at the present time. Sybil Vane, a young soprano, who is becoming a favorite with the music lovers of this country, will give her second Aeolian Hall recital on Thursday evening, February 1.

Carrie Bridewell Busy

On Friday evening, January 5, Carrie Bridewell, contralto, gave a recital at Hollidaysburg, Pa., with such success that she immediately was re-engaged for another appearance. Her program consisted of four groups, French, German, Italian and English, sung with rare charm. F. H. Cheswright was at the piano. Another return engagement is at Altoona, Pa., where she appears in the artist course. Among the other noted singers who have sung in Altoona under these auspices are Johanna Gadske and Mary Garden. Of her work the Altoona Times said: "Her voice is a warm, flexible contralto, richly mellow in its lower register and clearly resonant in its upper notes. Her enunciation, whether in French, German, Italian or English, was admirably clear, and her interpretation showed refined and intelligent artistic ability. Salter's 'Cry of Rachel' was intensely powerful and moving." The Tribune declared that she "scored a brilliant artistic success," and further stated that "Mme. Bridewell sang a well varied program and rose supremely to every vocal demand. . . . She painted the true picture with her perfect singing and diction. The freedom and elasticity with which she pro-

duces her voice and simplicity make her delight her audience."

Mme. Bridewell, who appeared at New York City College recently, has been engaged to give a recital at Johnstown, Pa., and she will be heard in Pittsburgh later in the season. Among her metropolitan engagements of this season should be mentioned her appearance at one of the Biltmore morning musicales with Frieda Hempel and Rudolph Ganz. On that occasion the New York Sun declared that she sang with "ringing voice and deep feeling." Another important New York appearance was at the Harris Theatre with Leopold Godowsky and the Kneisel Quartet. What the New York critics thought of the event may be gleaned from the following extracts:

Max Sanders' enterprise of the Sunday night chamber music concerts in the Harris Theatre reached a high water mark last evening, when Carrie Bridewell, contralto; Leopold Godowsky, pianist, and the Kneisel Quartet appeared. Mme. Bridewell sang two groups of French songs and added Schubert's "Tod und das Mädchen."—New York Times.

A program of unusual merit was presented. Carrie Bridewell sang Lalo's "L'Esclave," Debussy's "Mandoline" and Saint-Saëns' "Serenade."—New York Tribune.

Mme. Bridewell's fine voice was heard in French and German songs.—The Sun.

The Elite Musicales at the Harris Theatre brought together a distinguished group of musicians, including Carrie Bridewell.—The Herald.

Carrie Bridewell, at one time a leading member of the Metropolitan Opera Company, was featured at the fifth Sunday evening musicale at the Harris Theatre. A capacity house gave an enthusiastic reception to her delightful renditions of French songs.—New York American.

At the Harris Theatre the fifth in the series of the Sunday night musicales took place, and the program was the best of the series. Carrie Bridewell, contralto, made the entertainment of artistic importance.—The World.

Donahue a Pianist of Rare Gifts

Lester Donahue has returned to New York from the Pacific Coast where he has been appearing with much the same success that he enjoyed in the East this season before starting on his transcontinental tour. Arriving in New York on Saturday morning last, he appeared at the Rubinstein Club Musicales on the afternoon of the same day.

Donahue has been heralded in the Middle and far West, by the critics of the cities in which he appeared, as one of the most prominent young pianists now before the public.

In Los Angeles, where Donahue was soloist with the Los Angeles Symphony Orchestra in a pair of concerts, he is reported to have had not only the honor of creating a tremendous sensation but likewise to have paid the local management the compliment of drawing out the two largest audiences in the history of the orchestra. In Portland and in Spokane, as well as in all other points along the route he covered, Donahue won admirers from every source. He played his return engagement in Chicago on Sunday last within only a month from his first appearance in that city, and he returns to the same place twice again this season. Such accomplishments of a young pianist stand for something out of the ordinary and Donahue's art and the artist himself are truly out of the ordinary. Because the standard this young man is setting is far above that of the general run of artists of his age.

On Sunday of last week Mr. Donahue gave a splendid program at the Musicians' Club, New York. His third New York recital in Aeolian Hall, will be given Tuesday afternoon, February 27.

Mme. Fremstad in Duluth

One of the recent appearances of Olive Fremstad was in Duluth, Minn., on which occasion the diva scored a marked success. One of the several highly enthusiastic notices she received was in the Duluth News Tribune, which also paid deserved tribute to the excellent work of the accompanist, Elmer Zoller.



Photo by Byron Co.

BETHLEHEM BACH

In the foremost row at the right of the picture is Dr. J. Fred Wolle; the gentleman with the mustache is Dr. H. S. Drinker,

A PILGRIMAGE FROM BETHLEHEM TO NEW YORK

Triumphant Appearance With Philharmonic Society
Closes Invasion of the Metropolis by Bach Choir

Last Saturday was one of the longest and busiest days in the entire history of the Bethlehem Bach Choir, and that is making a rather broad statement, for under the energetic direction of Dr. J. Fred Wolle this famous choral body has seen some very busy days. But last Saturday was also a gala event, for on that day the entire choir of over 300 voices journeyed from Bethlehem to New York to join with the New York Philharmonic Society in making the latter's jubilee anniversary one long to be remembered. The trip was made through the kindness of Charles M. Schwab, each and every member of the choir being his guest for the day, and Mr. Schwab was untiring in his efforts to make the event a thoroughly enjoyable one for all.

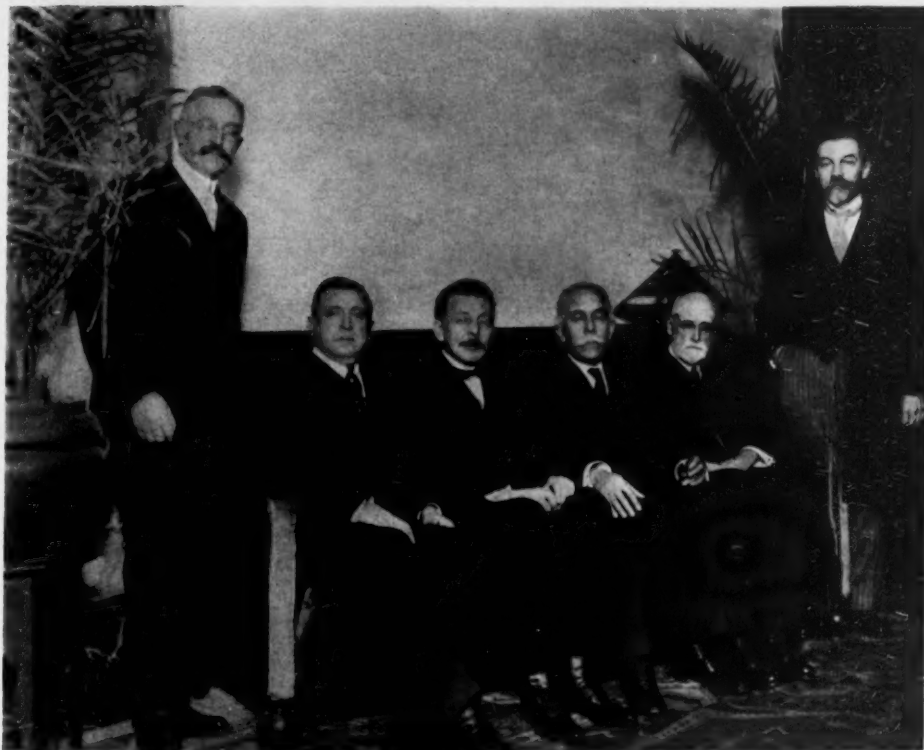
At eight o'clock in the morning, the members met at the union station in South Bethlehem, Pa., where mass and chorales were sung to the edification of those who were fortunate enough to be present at this impromptu concert. Promptly at fifteen minutes past the hour, a special train left for New York, stopping only at Easton, Pa., and arriving at Jersey City at about 10:30. After landing at the West Twenty-third street ferry the members of the choir found special auto buses waiting to convey them to the Great Northern Hotel, the route chosen being an interesting one in order to give those who were strangers in the metropolis a chance to see some of the "sights." At the hotel, Mr. Schwab had arranged for everything to be done in order to add to the comfort of his guests. After an excellent luncheon, during the course of which Dr. H. S. Drinker, president of Lehigh University and president of the Bach Choir, made an address, the members assembled in front of the hotel, where the accompanying photograph was taken, and then the singers were free to pursue their own wishes until four, when they reassembled for dinner, which was served a few minutes past the hour, Mr. Schwab being present.

Shortly after five, the entire choir left the hotel and marched to Carnegie Hall for the rehearsal with orchestra. Among the interested listeners at the rehearsal was Josef Stransky, conductor of the New York Philharmonic, who was so enthusiastic about Dr. Wolle's conducting that at the close he went up to the stage and congratulated the famous Bach exponent and also addressed the singers. The choir then returned to the hotel to dress for the evening's concert, which began at eight-thirty. A detailed report of the work of the choir at this concert will be found on another page of this issue. At the close of the choir's portion of the program, the members marched down to take seats which had been reserved for them by the management in the parquet. It was as a token of respect and appreciation that Felix Leifels, manager of the New York Philharmonic, arranged that the members might be enabled to enjoy the orchestral part of the program, which consisted of the fifth Beethoven symphony. These 300 and more vacant seats had occasioned a great deal of comment on the part of the audience during the first part of the evening, for they gave the appearance of a small audience, whereas the sign outside read that the box office was sold out.

Upon their return to the hotel, the singers were served with light refreshment and again the auto buses conveyed them to the ferry in order to take the special train, which arrived in South Bethlehem about a quarter past two Sunday morning, where special trolley cars were waiting to take people to all parts of the Bethlehems, Allentown and Hellertown. It was, therefore, more than eighteen hours between the time of departure from the Bethlehem station and the return.

It was the first time that the Bach Choir has ever sung outside of Bethlehem and this was made possible through the offer of Mr. Schwab to assume the entire expense, for which the organization certainly owes him a debt of gratitude. And not only the choir, but also those music lovers who were fortunate enough to arrive at Carnegie Hall before the sign "Sold Out" was put up, and thus were able to hear what Mr. Finck has fittingly termed "the greatest choir in the United States," and, one might add, "the greatest Bach choir in the world."

An account of this metropolitan visit would be incomplete without special mention of, and a word of commen-



GROUP OF GENTLEMEN PROMINENTLY IDENTIFIED WITH THE BETHLEHEM BACH CHOIR, TAKEN ON THE OCCASION OF THE CHOIR'S VISIT TO NEW YORK LAST WEEK TO PARTICIPATE IN THE JUBILEE CELEBRATION OF THE NEW YORK PHILHARMONIC SOCIETY.

(Reading from left to right) M. J. Shimer, trustee; Charles M. Schwab, trustee and main guarantor; Dr. J. Fred Wolle, conductor; Dr. H. S. Drinker, president of Lehigh University, and president of the Bach Choir; Albert N. Cleaver, trustee and treasurer; Dr. J. W. Richards, member of the choir.

dation for, Raymond Walters, registrar of Lehigh University, whom the late Admiral Dewey would probably have designated as "the man behind the gun," figuratively speaking. Mr. Walters was the man who carefully arranged all the hundred and one minute details necessary in order to carry through without any drawbacks so tremendous an undertaking as that of conveying to New York a body of singers of such size, arranging for its appearance in Carnegie Hall, and then taking it safely back home. The excellence of his schedule and the faithfulness with which it was adhered to, speaks volumes for the executive ability of Mr. Walters.

BEATRICE HARRISON'S ART

Kansas City Proclaims Her "Apart From Other Cellists"

Beatrice Harrison, at present touring in this country, and already re-engaged here for another long series of concerts next season, scored a particularly emphatic success in Kansas City, Mo., recently, where the audience and the critics overwhelmed the lovely and gifted young artist with praiseful attention. Although Miss Harrison appeared at the regular orchestral concert, the Kansas City Journal refers to her playing as "the outstanding feature," and announces that she received a demonstrative greeting, winning her artistic victory entirely on her merits. She is credited by the same paper with being a great technician, a mistress of the instrument, possessor of abundant emotionalism, exquisite poetry, piquant personality, and amazing virtuosity. The player was accorded double encores, "her afternoon being a veritable crescendo of triumph." "She looks like a Greuze Madonna," says the Kansas City Times, "but she plays so well that one almost forgets

to look." Comment of the most enthusiastic kind follows, the Times emphasizing especially Miss Harrison's transparency and warmth of tone, "the facility of technic that sets her apart from other cellists, her interesting personality and fiery emotionalism."

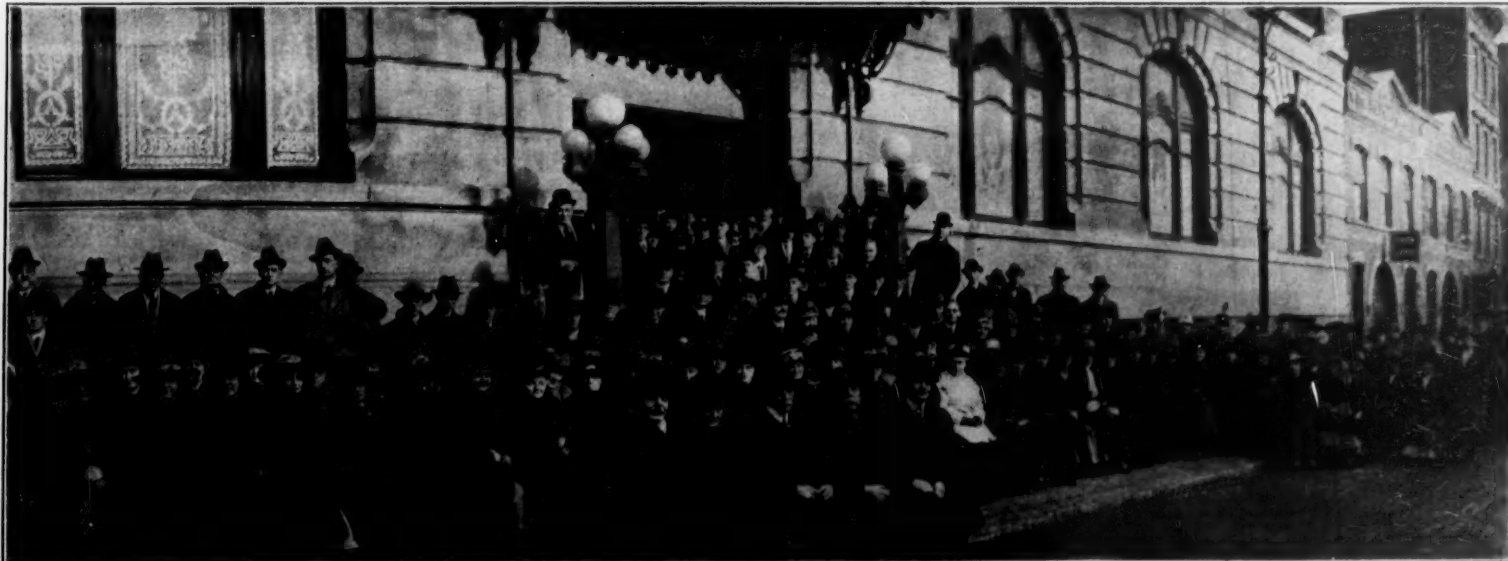
Miss Harrison has been winning everywhere this winter the same striking opinions which she created in the minds of the music lovers of Kansas City.

S. Wesley Sears Heard in Brooklyn

S. Wesley Sears, who is a well known figure in the musical life of Philadelphia, gave an organ recital at the Academy of Music, Brooklyn, N. Y., on Sunday afternoon, January 21, before a large and appreciative audience. Mr. Sears, whose work is known both for the breadth of interpretative power and for his excellent technical resources, opened his program with the allegro from Widor's sixth symphony. His other program numbers included an intermezzo of Joseph Callaerts, the Bach toccata and fugue in D minor, a romanza of Johann Svendsen and the toccata in D minor by Alphonse Maily. The many fine qualities which have distinguished Mr. Sears' work heretofore were shown to advantage on this occasion, and his audience demonstrated its thorough delight by prolonged applause.

Himrod in New York

James Lattimore Himrod, president of the South Texas Chautauqua Association of Houston, Texas, is in New York for a few weeks, stopping at the Hotel Knickerbocker.



CHOIR IN NEW YORK.

and next to him is Raymond Walters, registrar of Lehigh University, who arranged all the details for the trip.

John Powell to Play His Own Sonata

John Powell concludes his series of New York recitals at Aeolian Hall on Friday evening, January 26, when the program will be devoted exclusively to his own "Sonata Teutonica," which will then have its first public performance in America. Mr. Powell has played it publicly in London and Vienna and it has also been played abroad by Benno Moiseiwitsch and here in New York by the composer privately for the Society of the Friends of Music and the MacDowell Club. Probably no other pianist this season has given such varied and unusual programs as Mr. Powell in the course of his four recitals and each appearance has gained for him new laurels and a wider public. It is expected that his performance of his own work, the most ambitious in a reasonably long list of compositions, will form a fitting and brilliant climax to his series.

During the balance of the season in addition to recitals in other Eastern cities, Mr. Powell will make several orchestral appearances. In February he will be soloist with the Philadelphia Orchestra in Wilmington, Del., and with the Detroit Symphony in Detroit and in March he will play with the Russian Symphony Orchestra in Columbus, Ohio, and in the Myrtle Irene Mitchell course in Kansas City, Mo.

Many Engagements for Garrigue Pupil

Edith Hallett Frank, who is taking the grand opera course at the Esperanza Garrigue Studios, New York, is in the midst of a busy season, as a glance at the following list of engagements will show:

October 11, New York City; October 13, Jamaica, L. I.; October 17, Brooklyn, N. Y.; October 18, New York City; October 20, Hartford, Conn.; October 27, Portchester, N. Y.; November 8, New York City; November 10, Newark, N. J.; November 14, Ridgefield Park, N. J.; November 16, Toronto, Canada; November 18, New York City; November 22, Brooklyn, N. Y.; November 23, New London, Conn.; November 26, Brooklyn, N. Y.; December 3, Bronxville, N. Y.; December 4, New York City; December 5, Morristown, N. Y.; December 8, Stamford, Conn.; December 12, New

York City; December 15, Staten Island, N. Y.; December 24, New York City; December 25, Brooklyn, N. Y.; December 29, Ansonia, Conn.; December 31, Bronxville, N. Y.; January 11, Detroit, Mich.; January 12, Orange, N. J.; January 14, Brooklyn, N. Y.; January 20, Brooklyn, N. Y.; January 21, Bronxville, N. Y.; January 22, New York City; January 24, Brooklyn, N. Y.; January 25, Boston, Mass.; January 26, Bridgeport, Conn.; January 27, New York City; January 29, New York City; February 2, Elizabeth, N. J.; February 7, Tarrytown, N. Y.; February 9, Mt. Holyoke, Mass.; February 12, Bronxville, N. Y.; February 21, Brooklyn, N. Y.; and April 18, Flushing, L. I.

Dostal Honored

The City of New York tendered a banquet to President Woodrow Wilson at the Waldorf-Astoria, New York, on the evening of December 2, 1916. Twelve hundred guests, including official representatives of all the great nations of the earth, were seated at the tables, possibly the most distinguished company that ever gathered at this famous hotel. From the hundreds of musical artists of New York, only one had been invited to sing—George Dostal. He was to sing just one song, but the banqueters decided otherwise. The applause was so insistent that he had to sing again, and even then he was recalled for the third time.

Speaking of the affair, the New York World said: "The singing of patriotic songs by George Dostal, the lyric tenor, who has rapidly advanced to the front rank of American vocal artists, stirred the diners to great enthusiasm. Among the first to congratulate Mr. Dostal was Margaret Wilson, the President's daughter."

The following personal letter of thanks was sent to Mr. Dostal by Ralph Pulitzer, the publisher of the New York World:

The World, Editorial Rooms,
New York, December 7, 1916.

DEAR MR. DOSTAL—I wish to express my deepest appreciation of the splendid spirit you showed in cooperating to make the dedication of the Statue of Liberty illumination a significant national event. The dignity and inspiration of the program was only made possible by the unselfish services of those, like yourself, who had a part in arranging it.

Faithfully yours,

(Signed) RALPH PULITZER.

Carl Friedberg Impresses the Critics

Another triumph for Carl Friedberg was recorded in musical annals when the pianist appeared in collaboration with Fritz Kreisler at Carnegie Hall, New York, recently. This is what the New York American had to say regarding the event, a sample of the praise accorded to this artist both by the audience and the critics:

But Kreisler knew well when he generously invited Friedberg to share honors with him in Brahms' sonata for piano and violin in G major, op. 78, and in a group of classic pieces arranged and transcribed for the two instruments by the pianist, that he was dealing with a true, a sincere and exceedingly accomplished artist. And those listeners who did not share that knowledge with him at the beginning of the afternoon must have been enlightened before the end.

To hear Brahms' beautiful sonata as played by those two distinguished men was a delight from first to last. The modest little man at the piano, who subsequently in the music he had adapted so effectively shrank from acknowledging the applause with his partner, by no means filled a subordinate role in the inspiring results achieved. Indeed, there were some persons in the audience who though fully alive to the eloquence of Kreisler's cantilena in the flowing melody wherein Brahms has incorporated his "Regenlied" felt that Friedberg showed more profound and intense sympathy with the spirit of the composer than his collaborator.

His performance of the piano part, so exquisitely elaborated in nuance, so incisively expressive in every phrase, was nothing short of masterly. Among the Friedberg transcriptions, which included an andante cantabile, "Pan and Syrinx" by Montclair, and an adagio in E flat major by Mozart, a charming all French gavotte in D minor and a vivacious rondo in D major by Mozart, pleased the audience most. Both had to be repeated.

What Baltimore Thinks of Marion Weeks

The Baltimore Sun said the following about Marion Weeks when she sang in that city last week:

Marion Weeks, the dainty little coloratura soprano, who within two years has won an enviable place upon the American stage, is the star on this week's bill at the Maryland Theatre, as, indeed, she would be on almost any bill. The word personality is much overused, but nothing else expresses Miss Weeks' hold upon an audience. Her very appearance upon the stage is a delight.

Supplementing her grace is a voice of unexcelled sweetness and marvelous range. Among her offerings yesterday was "Voci di Primavera," Mme. Sembrich's famous valse song. She also charmed in "Comin' Thro' the Rye."



GEORGE DOSTAL, AMERICAN TENOR, SINGS AT THE PRESIDENT'S BANQUET.

Banquet tendered to President Woodrow Wilson by the City of New York. The 1,200 guests included representatives of all foreign nations and leading citizens of New York. George Dostal was honored by being the only artist invited to sing and met with great success.

Mischa Elman

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ROUTE 1916

Dec. 17, Des Moines Dec. 24, Minneapolis Dec. 31, St. Paul

1917

Jan. 7, Duluth	Feb. 25, San Francisco	Apr. 1, Los Angeles
Jan. 15, Winnipeg	Mar. 4, San Francisco	Apr. 11, Salt Lake City
Jan. 22, Calgary	Mar. 11, Oakland	Apr. 15, Denver
Jan. 29, Vancouver	Mar. 18, Stockton	Apr. 26, Lincoln
Feb. 6, Seattle	Mar. 25, Fresno	Apr. 29, Omaha
Feb. 11, Portland	Mar. 25, Sacramento	May 7, Milwaukee
Feb. 18, San Francisco	Mar. 25, Los Angeles	May 14, Palace, Chicago

Among the significant vocal pedagogues of the United States, Dr. Percy Lulack, of the Cincinnati Conservatory of Music, must be ranked with the leading representatives. In a very few years Dr. Lulack has been able to raise himself from the ranks of the unknown in this country to the proud position of heading a class of eighty-five pupils, each of whom he teaches individually—a record hard, if not impossible, to duplicate on the part of the other great vocal teachers of the world.

From Cincinnati, the fame of Dr. Lulack has extended all over the Central, Southern, and Western part of our land, and his pupils include also many young singers from the East. Almost as quickly as they graduate from the Lulack studio, they find positions of importance in concert, church, theatrical, pedagogical and opera fields. Many of his pupils are teachers at the large educational institutions throughout America.

Dr. Lulack is an Austrian, and was educated for the law, in which he received a high degree. Thereafter he served for

two years as a magistrate but his grit and overpowering love for music drew him to the tonal muse, and he finally took up vocal studies in earnest with distinguished teachers in Vienna and later with Strigilia in Paris. He finishing his studies was followed by concert tours for ten years in all the musical centers of Europe, where he gave recitals and sang with orchestra. Vienna, Berlin, Dresden, Paris, London, Copenhagen and Munich heard him and extolled his voice and interpretative gifts.

In 1912, Dr. Lulek came to America, upon the invitation of some of the fashionables of Newport, and sang at many social engagements at the homes of the Vanderbilts, Belmonts, and others. In the fall of that year, Dr. Lulek gave several recitals at Aeolian Hall, New York; and, together with artists from the Metropolitan Opera House, he assisted at the famous musical festival which opened the great Arena in Toronto, Canada. Appearances followed in Brooklyn, Philadelphia, Chicago, Buffalo, and Cincinnati. In the last named city Dr. Kunwald, an old friend of Dr.

Luthe pressed upon the latter to make his permanent home in the very musical Ohio center, and, when Bertha Bauer, director of the Cincinnati Conservatory, attended her persuasions to those of Dr. Kunwald, and strengthened her arguments with the inducement of a very large salary, Dr. Luthe finally consented to place himself at the head of a class in the celebrated music school. His success since that time is a matter of national knowledge. Likewise he has gained brilliant fame as the prime mover in the opera school which now is such an impressive feature of the vocal course at the Cincinnati Conservatory.

The very striking photograph shown on this page represents the Luthe class, but not in bulk, as sixteen of his pupils were absent when the picture was taken. Dr. Luthe is seen in the center of the group marked with a single cross; while his three assistant teachers may be distinguished by the two crosses.

They are from left to right: Elwin Smith, Constance Bauer, and Margaret Stegmüller. The three assistants

teach a class of sixty pupils in addition to Dr. Lulek's Leonard Liebling, editor in chief of the *Musical Courier*, wrote of Dr. Lulek: "It was my privilege to hear Dr. Fery Lulek sing some of the German classical Lieder, and I do not recollect ever to have heard a performance more imbued with temperament, vocal ease, and musical and interpretative knowledge. The occasion was a very real and very rare delight. Dr. Lulek unquestionably is an artist of most uncommon accomplishments including an unusually refined intelligence. Also I heard several of the Lulek pupils, and I was struck with the perfection of their tone production and the soundness of their musical insight." Here we have a spectacle of the perfect combination—a splendid, artist of large and international experience, an excellent pedagogue. I expect to see him rise to national fame as a teacher, and, in the meantime, I consider the Cincinnati Conservatory most fortunate to have on its faculty such an ideal educator and widely cultured executive musician as Dr. Lulek.

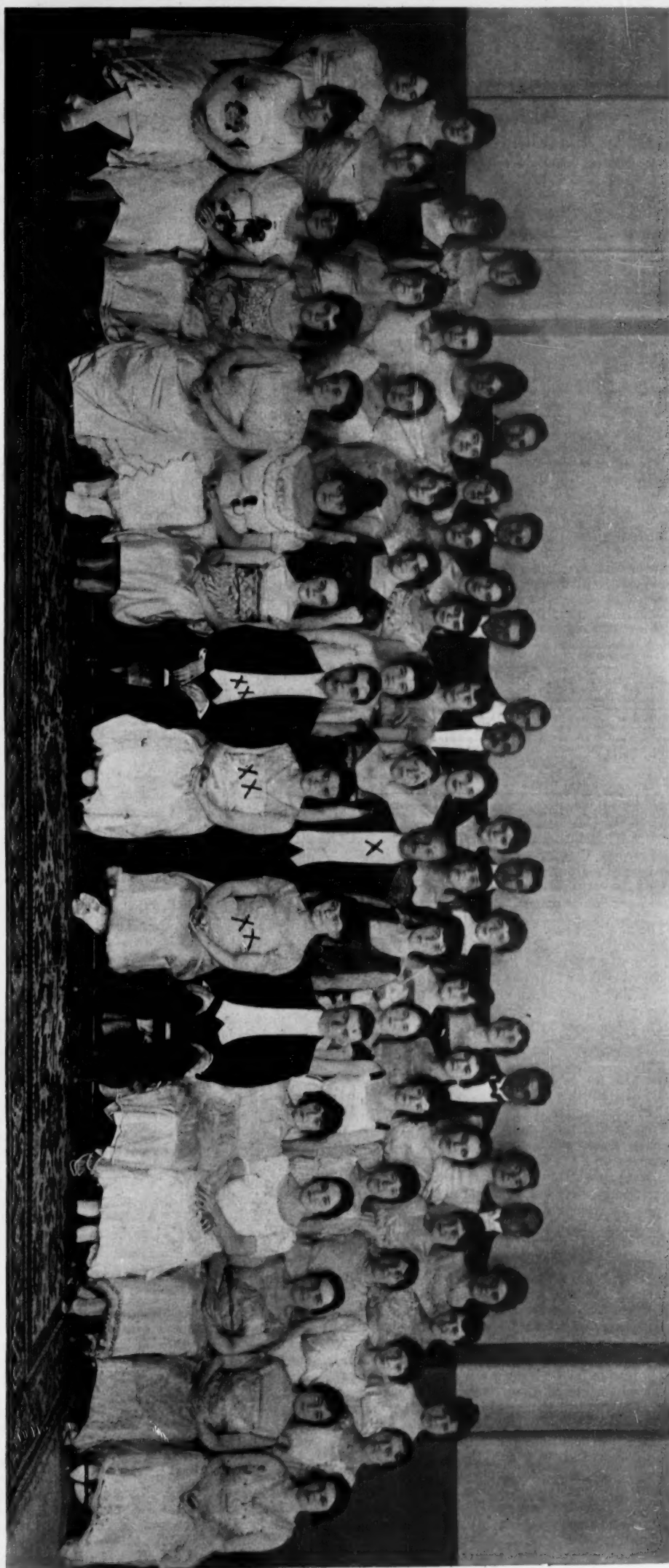
DR. FERRY LULEK'S PRESENT CLASS.

Bottom row (left to right),	Alegrne D. Nelson, Louisiana; V. Lee Robertson, Ohio; Ruth Casale Walker, Ohio; Clara Thomas Ginn, Ohio; Elsie Barker Mississippi; Lois M. Neilly, Ohio; Edwin Smith, Oklahoma; Constance Baur, Michigan; Marguerite Stegemiller, Ohio; Norman A. Brown, Indiana; Ieet Gill, Mississippi; Gertrude Leachere, Mississippi; Margaret L. Lanum, Ohio; Stuez Schreier, Mississippi; Patricia Vandauwaller, North Carolina; Second row (left to right), Louise W. Atchison, Tennessee; Jeanette Strickland, Louisiana; Felice Klein, Louisiana; Ecola E. Coulton, Ohio; Olive E. Penner, Indiana. Third row (left to right), Thelma Batson, Mississippi; Charles C. Jernstromone, Washington; Dr. C. R. Rath, D. C.; Scott, Ohio; Ole Monte Carrico, Kentucky; Alvina Lobitz, Ohio; Ernest Whiting, Iowa; Dorothy Brown, South Dakota; Ada Allen, Iowa;
Minnie R. Hutton, Kentucky; Helen Machle, Ohio; Ruby Darby, Alabama; Pauline Fisher, Tennessee; Gladys Foard, New Jersey; Leona Greenleaf, Indiana; Fourth row (left to right), Margaret Work, West Virginia; Marjorie Mecklin, Ohio; Isadore Miller, Ohio; Marion Burnett, Tennessee; Lucile Keel, Ohio; Lou Layman, Colorado; Ruth Orr, Ohio; Mary Stern, Ohio; Hazel Clinegar, Ohio; Blanche Boyd, Indiana; Fifth row (left to right), James E. Dawson, Pennsylvania; Charles Fischer, Ohio; Isadore Miller, Ohio; Arthur Schellert, Ohio; Fredrick, Arkansas; Glenn, Kansas; Asenat (last name illegible) R. Ohio; Mrs. Frank Harvorn, Ohio; Kate Barham, Tennessee; Emma Welch, Ohio; Thelma Koenigshil, Ohio; Marie Higgins, Ohio; Dolly Evans, Kentucky; Rose Boden, Ohio; Katherine Hoch, Kentucky; Pauline Goetz, Ohio; W. Price, Ohio;	

DR. LULEK'S WORK AS A TEACHER

DR. LULEK'S WORK AS A TEACHER

DR. FERY LULEK'S PRESENT CLASS



MUSICAL COURIER

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

"The audience was a solid mass of manly fellows in uniform" is the way a report came into the MUSICAL COURIER office last week, though we are quite positive that the writer had no intention of insulting that "solid" mass of young men from a military academy who listened appreciatively to a recital by the Gray-Lhevinne artist pair.

The visit to New York last week of the Bach Choir, of Bethlehem, Pa., was a most welcome musical event. Under the masterful guidance of Dr. J. Fred Wolle, the Pennsylvania singers gave undeniably authoritative and singularly affecting performances of Bach cantatas and excerpts from his B minor mass. It was a choral demonstration of beauty and impressiveness and brought to wider circles the knowledge of the big work being done by Dr. Wolle in Bethlehem in the form of the Bach Festivals which take place there annually.

As long as such coloratura singers as Amelita Galli-Curci crop up once every thirty years or so, the popularity of coloratura singing will be revived every thirty years or so. It was extremely popular in Chicago this winter, and the new star of florid song proved to be the biggest attraction of the opera season which closed there last Saturday evening. Mmes. Garden and Farrar also were in the Chicago Opera Company, but it was Mme. Galli-Curci who was mainly responsible for helping to reduce the season's expected \$150,000 deficit to less than \$30,000. To Cleofonte Campanini must go high praise for the manner in which he conducted the Chicago Opera this winter. This refers not only to his conducting with the baton, but also to his conducting of the impresario responsibilities. He has shown amazing energy and courage (in the face of petty and unjust opposition from journalistic

quarters which should have a more noble vision) and he has displayed also resourcefulness and originality. The Chicago public has proved that it is willing to support first class opera; Campanini has proved that he is able to provide it.

Those who do not like Liszt's works usually can see nothing in Byron's poems, Makart's paintings, Dumas' novels, Sardou's plays, and the operas by Meyerbeer. The lack, however, is not in those productions, but in the solitary dislikers. They are minus red blood, imagination, romance. Like the unfortunate young woman of the melodrama, they are to be pitied, not blamed.

A graceful act on the part of the Philharmonic Society, in connection with its present jubilee celebration, was the playing at one of the festival concerts last week, of a program of Beethoven, Wagner, and Liszt, the favorite composers of Joseph Pulitzer, whose generous bequest of almost \$1,000,000 made possible the permanency of the Philharmonic Society.

"Donna Bernarda Ferreira De Lacerda was born in Porto in 1595. She had every advantage of birth and beauty. She spoke Latin, Italian and Spanish as with native fluency. On the subject of the Trinity she once delivered an hour long speech before the most learned theologians, and they declared that she had enlightened their weaker comprehensions. She had skill in music and on every instrument, and knowledge of the deepest mathematics." The author of this modest little press notice informs us that the lady's life was not extended. It must have been the violent changes from the piccolo to the bass tuba, and from the triangle to the cello which carried her off, poor girl. Goodbye, Bernarda.

In the New York American of last Sunday, Max Smith tells us that the playing of the Metropolitan Opera orchestra is "gently but persistently retrograding," that it has developed "a tendency toward carelessness and laxity." Mr. Smith endeavors to point out that these conditions are the result of the absence of Arturo Toscanini from the conductor's desk. As a matter of fact, no such deterioration as Mr. Smith speaks of is evident to other trained musical listeners at the Opera, and therefore his grief over the absence of Mr. Toscanini appears to fill Max with honest imaginings to which he gives sincere expression. The Metropolitan Opera orchestra is doing as good work now as ever it has done in the past, and Giorgio Polacco is as exacting and effective in the Italian and French repertoires as Artur Bodanzky is in the German.

Legislators in various sections of the country seem to be having a carnival of nonsensical bill drafting. In California the measure to license music teachers is up for consideration. In Connecticut (Meriden, to be exact) Assemblyman Walter E. Savage proposes that all the cats in Connecticut be made to wear muzzles between 9 p. m. and 6 a. m., and their owners to pay an annual tax of 50 cents, so that the cats may get collars with numbered tags. In Albany, N. Y., the legislature has been petitioned to abolish the ancient and honorable outdoor profession of organ grinding. Denver, Col., is in the offing with a bill providing that "dance music must not be blended with the patriotic notes of 'The Star Spangled Banner.'" All the foregoing wonderful legislative measures belong in the same class.

In the New York Evening Post of January 20, 1916, Henry T. Finck pays high tribute to the Philharmonic Society and to Josef Stransky, as follows: "The amazing growth of the New York Philharmonic Society, now celebrating its jubilee, is illustrated by the fact that the number of people attending its concerts during its first season, seventy-five years ago, was only about 900, whereas last season the 146 concerts given by the Philharmonic in New York and elsewhere were heard by more than 200,000 persons. Under Josef Stransky the climax of popularity has been attained. He has perfected the orchestra, making it second to none in the world; he conducts with authority and emotional eloquence, and his programs are the most varied ever placed before local audiences, including not only the German masterworks (to which some persons apparently would restrict orchestral programs), but the best compositions of all countries."

REMEMBER "LOVE" AND "DOVE"

Seekers after sentimental lyrics suitable for sloppy songs are requested to read this Spanish sonnet of 1659. Southey gives it in English:

Cloris was combing her hair in the sun with an ivory comb and with a fair hand. The comb was not seen in her hand, as the sun was obscured in her hair. She gathered together her tresses of gold and they sent forth a second greater light, before which the sun is a star, and Spain is the sphere of its radiance.

Cloris must have been a bright girl.

DYING TO MUSIC

We have seen articles written to prove that piano playing shortened the player's life by robbing him of his vitality in the little nervous taps he gave the keys. We have read that violinists died of consumption because of the cramped condition of the lungs in holding the instrument. We have heard that the long reaches of the arm in harp playing caused heart failure. We have seen it in print that oboe playing caused hemorrhage and that trombone players always became bald. We forget what the doom of cornet players is and we cannot recall at present the fate of those who toot the flute. A nemesis is supposed to lie in wait for all musicians. Needless to say, this is all the most unmitigated rubbish. Musicians die at all ages like other people. A good many musicians die young, but not from music. A number of musicians have lived to a ripe old age, but not because they took exercise on the bass drum and inhaled the atmosphere of the clarinet. If music is deadly, then the heaven described in the Bible must be a tremendously unhealthy place, with its everlasting harping and unending hymns of praise. Some few musicians are killed by contact with the "third rail" along the floor by the saloon counter. As the English comedian Dan Leno used to say, "They died of strain caused by lifting barrels of beer, a glass at a time." But that form of lingering suicide is selected by many thousands who are not musicians and who could not tell "Parsifal" from "Esther, the Beautiful Queen."

BIBLICAL MUSIC

One has only to compare the Douay version of the Bible (which is used by Roman Catholics) with the King James version (which is the Protestant standard) to see the variety of ways the old musical instruments are translated. The Douay version was translated from a Latin translation of a Greek translation. The King James version was translated from the Greek and Hebrew. So we must bear in mind that the musical instruments mentioned in the Bible are not the old Hebrew instruments of the period, but the instruments known to the English readers at the time the translations were made. And we must also remember that the names of those old English instruments are often misleading to us who associate a different instrument with the name the translators have used.

In translating the account of the instruments used in Nebuchadnezzar's grand concert in honor of the golden image, the translators have been none too precise. Whether they were in a hurry or whether they deliberately chose a wrong word is of no particular importance. To men ignorant of music it was natural that they should mistake the Hebrew instrument sabbeka for the English instrument sackbut, though the sabbeka is a stringed instrument and the sackbut is the old English name for the trombone. The dulcimer was a double pipe with a sack, a bagpipe in fact. Trumpet means shophar, the horn made from the crooked ram's horn. Psalterly means nebbel, or guitar. Harp means kinnor, which was a sort of guitar or lute with three strings. Timbrel means toph, which was an instrument of percussion. Organ does not mean our great modern instrument, but a few pipes bound together and played moving back and forth across the lips like a Pandean pipe.

The instruments given in the Hebrew chronicle describing David carrying the ark in a solemn procession are kinnors, nebbels, tophs, menaanim, and tseltseim. Who will venture to translate those names into current English? Another list has these strange names: Sophars, hatsolseras, metsiltayim, as well as nebbels and kinnors.

VARIATIONS

By the Editor-in-Chief

Barking at the Moon

The music critic of the New York Tribune, an amiable old gentleman, never is happier than when he takes a wheezy dig at the American composer or at the musical newspapers. His grievance at the former is occasioned by the fact that the American composer grew big in spite of the constant opposition of the critic in question.

His grievance at musical newspapers is traceable to the circumstance that he is not at the head of one of them. Some years ago the Tribune critic said to a group of persons: "I ought to be at the head of the MUSICAL COURIER; I am the residuary legatee of musical journalism in New York." This remark was repeated to M. A. Blumenberg, the late founder of the MUSICAL COURIER. Mr. Blumenberg smiled, and said in his misleadingly ingenuous way: "That is true. The Tribune's critic ought to be in my chair, but he isn't. As he isn't, ought he to be?"

The Tribune critic was one of the contributors to, and editors of, the MUSICAL COURIER, many years ago. The old files show his name as a staff member, together with William J. Henderson, Henry T. Finck, Philip Hale, James Huneker, etc. The Tribune critic drew his pay week after week on the MUSICAL COURIER, and from the promptitude with which he appeared when it was due, it may be inferred that the receipt of the money was very welcome to him.

The Tribune critic used to have trouble with his editorial work on the MUSICAL COURIER. Often, mopping his brow, he went to Mr. Blumenberg and said: "How in the world does one find subjects to write about? I'm all right after I get started, but I can't seem to get hold of a theme. Can't you tell me what to write about?" Mr. Blumenberg always could tell the Tribune critic what to write about. That, perhaps, is why Mr. Blumenberg was, and stayed, the head of the MUSICAL COURIER, and why the other man stayed music critic of the Tribune. Perhaps, too, that is why Mr. Blumenberg started also a successful piano trade paper, a tremendous printing plant, and died leaving a fortune of almost one million dollars.

The Tribune critic, whenever he has the opportunity, refers in print to the MUSICAL COURIER and other weekly music papers as "musical trade journals." His clumsy intention, no doubt, is to cast a slur on the weekly music papers, but we are sorely afraid that he misses his aim, at least as far as the present owners and staff of the MUSICAL COURIER are concerned.

There is nothing reprehensible about being a trade journal, and if music is indeed a trade and not a profession, then we are a trade journal, or a journal for the musical trade. If, on the other hand, music is not a trade, but a profession, then by the same token we must be a professional musical journal, or a journal for the musical profession. Are teachers, opera singers, solo instrumentalists, orchestras, conductors, choruses, conservatories, concert vocalists, engaged in trade? They are the chief advertisers in our columns, and they are the ones, chiefly, who benefit from the publicity they receive in the MUSICAL COURIER.

We are delighted to give them this publicity. It is the same kind of publicity which the Tribune tries to give them when it sends its advertising solicitors to them and asks for musical advertising. The Tribune carries several columns of musical advertising every Sunday. The reason the Tribune cannot give its musical advertisers as good publicity service as the MUSICAL COURIER is because no one looks in the Tribune for information when he wishes to engage a concert attraction or a teacher. The Tribune is not a musical newspaper. Not 10 per cent. of its readers ever glance at its one musical page on Sunday.

We believe that the Tribune critic and one or two other music critics associated with him attempted several times to publish a musical paper. Those were not musical trade journals, for the papers run by the Tribune critic and his confreres no longer exist.

What we wish to know is this: Is a paper which cannot continue to exist, a journal that is desired? Is a musical trade journal which is read by the entire musical world and advertised in by practically

all its leading representatives, a paper that is desired?

In that event, the MUSICAL COURIER, very soon to celebrate its fortieth birthday, is willing to be known as a musical trade journal for thrice another forty years or so.

Financing Genius

Beethoven was a good business man, but few persons know it. On June 6, 1810, Beethoven wrote from Vienna to the publishers Breitkopf & Härtel in Leipzig: "I now give you in addition the music to Goethe's 'Egmont,' which consists of ten numbers: overture, entr'actes, etc., and I want for it the sum of 1,400 gulden in silver money, or convention scale, same standard as with the oratorio, etc., the 250 fl.:—I cannot accept anything else without being a loser. I have kept back on your account, although you do not deserve it from me, for your conduct is often so unexpected that one must have as good an opinion of you as I have, to continue to transact business with you—I myself would like in a certain way to continue business relationship with you—but I cannot afford to lose."

Toppling the Pillars

The General Education Board, founded by John D. Rockefeller, will establish at the Teachers College (Columbia University) a school for the purpose of reorganizing and modernizing elementary and secondary education. Latin, Greek, formal grammar, and the teaching of useless historical facts, taught at present only because of tradition, are to be abandoned. The same plan should be extended to music. After all, the average student does not care for Bach, Beethoven offers him chiefly long sonatas and symphonies, Schumann is falling into disuse, Schubert's worth is largely a tradition, Brahms never will please the multitude, Liszt, Chopin and Wagner lived too long ago to be in touch with the acute intelligence and physical hustle of our great period, and Schönberg, Ravel, Debussy, Stravinsky build their work on Gregorian and Chinese tonalities that date back into the mists of antiquity. Out with all the rubbishy composers, from Haydn, another sonata and symphony spinner, to Strauss, who writes symphonic poems about fabled personages and operas about Greek and Judean maidens who lived æons ago. Music should be modernized, and John D. Rockefeller is the man to do it.

Determining the Species

When women vote, let them pass a measure prohibiting their sisters from giving rise to such conversations as this one, at the box office window of the Metropolitan Opera House:

Lady Ticket Buyer: "I'd like two seats, please."

Male Ticket Seller: "For which performance?"

Buyer: "Oh, anything that's good."

Seller: "Have you any preference?"

Buyer: "I'd like to hear something John McCormack sings in."

Seller: "He isn't with the Metropolitan Opera."

Buyer: "No? I thought he was. Well, when does Ernest Schelling sing?"

Seller: "He's a pianist."

Buyer: "But his name is on the bills outside."

Seller: "He assists at our Sunday night concert."

Buyer: "Could I hear Caruso in 'Polly-otch-ee'?"

Seller: "Wednesday night. What priced tickets would you like?"

Buyer: "What would you recommend?"

Seller explains prices and locations.

Buyer: "I don't think I'll go to 'Polly-otch-ee.' I've heard Caruso at home on the records. What's new at the Opera?"

Seller: "Lohengrin."

Buyer (indignantly): "That thing they played at my wedding? Not on your life. Say, my marriage didn't take. I'm divorced."

Seller (gently): "Madam, there are persons behind you in the line, and—"

Buyer: "Don't hurry me, young man. I don't spend six dollars every day, and when I do I wish to know where it's going and for what it's going. Now, then, do you give any of that Wagner here?"

Seller: "Oh, yes. There's 'Götterdämmerung' next Friday."

Buyer: "That won't do. How in the world can I pronounce that when I get back home and the folks ask me what I heard at the Opera?"

Seller: "How about 'Martha'? That's easy to pronounce."

Buyer: "Is that a grand opera? What are you doing, joking? Martha is the name of our hired girl. You don't suppose I'm going to pay six dollars for that, do you?"

Seller: "I think you'd be suited better by 'Carmen.'"

Buyer: "Great. I saw it twice. Give me a ticket for that."

Seller: "Here's a seat in the twentieth row. Six dollars, please."

Buyer (striking high D flat): "What?"

Seller: "That's the price."

Buyer: "Do you think I've gone crazy? You can't swindle me with your New York tricks just because I'm from out of town. The last time I saw 'Carmen' I paid just fifteen cents, and it was at the best movie house in our town, too. I've a good mind to report you to the police." (Picks up her handbag, umbrella, paper parcels and spectacle case, and moves off, scolding shrilly.)

Next Buyer (male): "Nuttty?"

Seller: "Guess so."

Buyer: "Two, 'Aida,' downstairs."

Seller: "Eleventh row. Twelve dollars."

Buyer: "Here y'are" (hands money).

Seller: "Thanks."

Overcoming Obstacles

From a Los Angeles, Cal., daily of recent date: "Arthur F. Fuller, who in spite of an illness which has kept him on his back for seventeen years, is an accomplished pianist and pleasing basso cantante, will give his fourth quarterly concert next Tuesday evening at Y. M. C. A. Auditorium."

Variationettes

"Ballade" writes to us that the best way to make an English opera company pay would be to put Charlie Chaplin or Billy Sunday in the leading tenor role, with Roosevelt singing bass.

That reminds us of something said to Billy Sunday in Boston recently by Charles L. Wagner, manager of John McCormack. "The difference between McCormack and you," said Charles to the fortissimo evangelist, "is that you promise the people joy hereafter, while McCormack gives it to them now."

Richard Strauss said to a friend of ours recently: "I shall not do much more composing. I am somewhat wearied, and besides I have as much money as I need." A tired business man, as it were.

M. B. H. has his trenchant lecture, as usual: "Wouldn't it be a dreadful thing if the world were to cast Tchaikowsky and Grieg into the discard? We have no one to take their places. The French school? Bah! They have not even produced a single lasting, popular piano piece in recent times. The Russians do better. They have given us at least the C sharp minor prelude of Rachmaninoff. What we need, too, is a new Moszkowski and a new Rubinstein. I'm sick of persons who write eternal variations on Johann Strauss waltzes, aren't you? For one thing, I'm tickled to death that the old school of fugue writers is gone. I don't hate fugues, but I don't love them. I simply respect them. I wonder if Schumann's 'Bird as Prophet' was prophet enough to know that it would be arranged in 1916 as a very poor violin piece? Do they call Paderewski a Samson because of his long, limp hair? He looks like an old fashioned parlor prestidigitateur. Friend 'Dvorsky' pops up again this week with some piano pieces on a local Josef Hofmann recital program. Will Hofmann be kind enough to tell me what 'Dvorsky' looks like, or to let me have a specimen of his handwriting?"

They are experimenting here with a police squad, to see how little food human beings actually need. Why not get those statistics from the American composers of serious music? We said to one the other day, "Have you noticed that all of Europe is slowly starving?" and he answered sharply, "Well, what of it?"

It all depends on the interpreters. At the present moment "Carmen," "Marta," and "L'Elisir d'Amore" are the three best sellers at the Metropolitan Opera.

It has been whispered to us that unusual precautions are to be taken tonight at the local "Tristan" performance in order to prevent Teutonic sympathizers from blowing up the Allied ship used in the first act.

LEONARD LIEBLING.

THAT MYSTERIOUS VARNISH

There must be thousands who wonder why modern manufacturers cannot reproduce the valuable old violins we read so much about. When Ysaye recently inspected the wonderful collections of violins owned by Rudolph Wurlitzer and played on a Ruggerio, a Stradivarius, a Guarnerius, an Amati and so on, some of our readers may have asked why American makers do not copy those old masters. We reply that every detail of the great Italian makers has been studied for more than a hundred years. Every secret is known except the mysteries of the varnish.

We have discovered every secret of the old masters except the recipe for their varnish. That is the mystery. "Surely," exclaim some of our readers, "this is a secondary consideration. If you have good wood well put together you must have a good violin no matter what the varnish is!" We shall see. Hills, of London, the well known violin experts and makers, in the book "Antonio Stradivari, His Life and Works," say:

Though the wood, and also construction and dimensions be perfect, the result will be astonishingly bad if the instrument be badly varnished. Hence we are disposed to classify the relative importance of material, dimensions and construction, and varnish, as follows: first, varnish; second, construction and dimensions; third, material.

So here we have an acknowledged authority stating that the most important factor in the tone of a good violin is the varnish. And does the quality of the lost varnish mean that the old makers were men of genius? Not a bit of it. Apparently they were just good workmen whose product could be equaled today in any civilized country if the varnish could be discovered.

That this secret should be lost is one of the amazing facts of history. It is inconceivable to us that two hundred years hence no one will be able to supply the shellac varnish that can be found in any painters' supply shop today. And yet this is what has happened to the varnish used by the Cremona makers. It has simply been forgotten, that is all. It was no secret a few hundred years ago. We find chairs, tables, cabinets, bedsteads of the period covered with the golden lustrous varnish of Amati and Stradivari. The old violin makers used it because it was cheap and easy to procure. It began to go out of general use in the sixteenth century because it was found to be too soft for the wear and tear of furniture. It was still used by the violin makers, however, none of whom seems to have left the recipe. Perhaps they did not know it. The average cabinet maker today need not know how to make the varnish he buys by the gallon. Thus the varnish which was used by the whole Italian nation for two centuries is now an unknown mixture of mysteries.

Whence came the gums and oils of the old Italian varnish? We have reason for believing that they were not indigenous to the Italian soil. We know that much of the maple used by the violin makers of the day came from Turkey. Stradivari often used the straight grained maple of the Italian Alps for his cheaper instruments. For his wealthy patrons he used a beautiful curly maple that came from Turkey. Why from Turkey? The reason is obvious. Venice and Genoa held command of the eastern trade of Italy. It was cheaper to import maple to Venice by sea than to carry it overland from northern Italy. But when the Venetian oar makers came across a piece of maple too curly to be strong enough they sold it to the violin makers. The beautiful backs of the best Stradivarius violins, therefore, are made from wood that the oar makers rejected.

Now, if the gums and oils of the old varnish came from the Orient it would become more and more difficult to procure them in proportion as the Venetian trade diminished. History confirms this theory. The Turks waged a war against the opulent and powerful republic of Venice from 1645 to 1669. For the first thirteen years of the eighteenth century Venice had a certain amount of peace. But in 1718 Venice, by the peace of Passarowitz, abdicated her rank in Europe, became a nonentity in politics, and saw her trade begin to dwindle. Venice, the former mighty queen of the Adriatic, lost her great Oriental trade. Is it any wonder that the Oriental gums should disappear from her imports when the cabinet makers no longer used them? The little that the violin makers needed was too small to keep the trade alive. Then in 1750 a patent was given by the King of France to Simon Martin for a period of twenty-five years for the newly discovered process of making the much more durable and

glossy copal varnish. That was the finish of the old Italian varnish, wrongly called "Cremona" varnish. If the secret or lost process of the old varnish makers could be discovered we believe that Guarnerius and Stradivarius and all the rest of them would lose the title of geniuses they have so long enjoyed and be considered merely good workmen. It is as difficult today to make a chair and cover it with the mysterious varnish as it is to reproduce the violins that fetch their thousands of dollars.

HOW WE HELP

Well, well, well! At last H. E. K. has overcome that innate modesty against which he struggles so steadily—though, it must be confessed, oftentimes in vain—and, in the New York Tribune of January 20, reveals to a palpitating world that he it was who suggested to Edward MacDowell the composition of his "Indian" suite for orchestra.

We, indeed, suffer from this same disease of modesty. If it were not so we might confess to having suggested to Leo Ornstein the composition of his "Wild Men's Dance"—only he is alive and might deny the truth of our assertion; besides which there are other people who might lay it up against us.

We do, however, recollect a little incident which occurred in Salzburg about the year 1784, or perhaps it was 1785—it is quite a while ago, anyway, and our recollection is a trifle inexact. We and our friend Wolf Mozart were sitting in the beautiful garden of the Hotel Mirabella, and between us we had just licked the platter clean of a wonderful Salzburger Kockerl—an exquisite culinary specialty of the old Salzkammergut capital. We lighted a "Sport" cigarette apiece, that delightful product of the Austrian Tabac-Regie, dangerous to everybody except the smoker and warranted to kill, at a distance of twenty yards, mosquitoes, flies, fleas and other insidious pests.

"Wolf," said we, blowing a large smoke ring into the ambient and glistening mountain air, "why don't you write 'Don Giovanni'?"

"Damned if I don't!" answered Wolf.

And he did.

Unfortunately Wolf, like the lamented Edward MacDowell, is now most decidedly dead; otherwise, we should call upon him to substantiate our assertion, which, however, we are confident will be accepted without the necessity of further support for our bare word by an admiring world, which knows and appreciates our interest in art and our steady efforts to advance the cause of music.

"OUT OF THE WEST"

In connection with the severe treatment which out of town American artists often receive in New York from the music critics and the indifference that their concerts frequently meet with on the part of the metropolitan public, the Kansas City Star, commenting not long ago upon the debut here of Moses Boguslawski (from Kansas City) says in a very trenchant editorial, which is refreshingly free from undue local assertion and the "I told you so" spirit:

The very favorable reception which the New York musical critics gave Mr. Boguslawski upon his first appearance there in piano recital will give satisfaction to his many friends and admirers here. They will feel that the recognition of the metropolis, not often or easily won by unheralded young artists out of the West, has amply and generously justified the expectation which the revelation of his talents had raised for him at home.

It has often happened that aspiring local reputations have suffered fatal setbacks by experiments as ambitious as that by which Mr. Boguslawski sought the opinion of critical New York upon his abilities. That the Kansas City artist's metropolitan appearance was a notable exception is cause for genuine pride in his home town.

Kansas City should remember, however, that not every player who comes here out of the West has the rare gifts and degree of finish possessed by young Mr. Boguslawski.

ERASMUS RILED

Erasmus accounted for a good deal of the ignorance of his period by accusing his congregations of hearing too much singing and too little preaching. A man who made the following remarks today would be unpopular with singing teachers:

We have introduced into the churches a certain elaborate and theatrical species of music, accompanied with a tumultuous diversity of voices. All is full of trumpets, cornets, pipes, fiddles and singing. We come to church as to a playhouse. And for this purpose ample salaries are

expended on organists and societies of boys, whose whole time is wasted in learning to sing. These fooleries are become so agreeable that the monks, especially in England, think of nothing else.

This is given here in modern English. In the old words of 1512 Erasmus seems still more comic:

Our fleshly people hath more liking in their bodily ears in such knocking and tattering than in hearing of God's law and speaking of the blith of heaven.

We never found much blith in tattering, Erasmus. Don't blame us.

ANOTHER JURY DISAGREES

And that reminds us. When the first news reached New York of the activity of the German raider or raiders in the South Atlantic, our local newspapers headlined the event appropriately and gave the number of ships sunk. The figures were as follows:

World—24.
Sun—21.
Evening Telegram—16.
Herald—10.
Evening World—23.
Evening Sun—22.
Evening Mail—20.
Times—15.
American—24.
Evening Post—10.
Tribune—20.

HIT OR MISS

Does Advertising Pay?

Mary Garden, for many years a big drawing card with the Chicago Opera Company, must have lost her value as a box office attraction, since reports reaching the east from the Windy City state that "Mary Garden appeared at the Auditorium before the smallest house of the season."

From the same source of information, the MUSICAL COURIER hears that after her debut in "Rigoletto," and all through the opera season, Galli-Curci sold out the large Auditorium. Lucien Muratore is credited with an equally magnetic power.

Does it mean that Mary Garden's vogue is on the wane? May be not. Mary does not advertise, while both Galli-Curci and Muratore are big advertisers.

Writing Under Pressure

There is in Chicago a critic on a morning daily, who, throughout the opera season, has given much joy to his musical readers by writing very funny, though unlearned criticism. The critic in question would review the work of a soprano, making her sing the role of a contralto and vice versa. Sometimes he had the tenor also sing the role of basso-buffo. He did this three times in a review of the "Barber of Seville." This witty critic must be working under pressure, probably due to overwork or a cold, for which the distinguished gentleman's scientific cure consists of a little quinine added to a great deal of something else.

No Money, No Song

There is a well known singer who is always indisposed when his services are to be paid only with thanks by charitable institutions. The benefit performance, likewise, does not appeal to that distinguished singer, who is always willing to contribute to charity by digging into his own pockets, but regularly declines to appear anywhere gratis pro deo. When compelled by the term of a contract to sing only for glory, he calls in a doctor, who invariably will give him a certificate, attesting that he is unable to appear on account of a sudden attack of tonsillitis.

Each One to His Trade

There is, or was, in Chicago a manager who advertised extensively a combination which he called "The Big Three." What has become of that organization?

One of the three left the manager as soon as she convinced herself that honesty in a manager, though a rare quality, was not sufficient to book her dates. Another one of "The Big Three" is sailing from New York this week on a French liner for Europe, no dates having been secured to make his stay in the States lucrative. The third and last of the three is still waiting for dates, though he does not any longer expect to get any.

Successfully to conduct a dry goods business, does not make a manager. Few managers would or could make a living selling dry goods, while few dry goods store owners could or would make a profit securing dates for three big artists.

Considerable Nerve

The laborer is worthy of his hire and \$60 may not be too much to pay for an accompanist for a New York song recital provided that the goods are delivered, which they were not in the case which we have in mind. But after the price is agreed upon and the bill paid it is going a bit strong to come around with a plea of hard times and take \$20 more from a singer for extra work at the rehearsals. If this had been agreed upon in advance, well and good, but it was simply begged for afterward and paid by a too soft hearted singer who believed the story.

THE BYSTANDER

Criticism With the Reverse English—The Orbit of Revival—A Chromatic Puzzle—Calories

Wallace Cox not only baritones, but sometimes works as well with that silent mouth, otherwise known as the fountain pen. The Bystander thanks Wallace for helping to fill up the column this week, especially with anything so original and clever as the little sketch which follows:

THROUGH A GLASS—BUT CLEARLY.

Being a Critic's Impressions upon Reversing His Opera Glass at a Song Recital.

BY WALLACE COX,

Who has read musical criticisms for the leading New York papers for years, and hereby reveals another point of view toward this absorbing subject.

NEW AEOLIAN AUDIENCE DISAPPOINTING AT BARITONE'S RECITAL.

Applause Lacks Spontaneity—Not a Temperamental Gathering. A new but, to some extent, an interesting audience appeared last night at Aeolian Hall, to hear for the first time a song recital by Franklin Robertson, of whose beautiful voice and supreme gift of song, little needs to be said.

Last night's audience was not one of sensuous beauty or great size, for at times it seemed inadequate to the demands of even so small a hall as Aeolian, and a deplorable lack of training was conspicuous during the first group, in particular, a tendency to be late on entrances.

At the close of the first number, it was evident that the audience had unfortunately chosen a program not a little beyond them although after the third song their applause gradually warmed up and at the end of the group they were more at ease.

However, during these opening songs, their attention was very faulty, sometimes leaving the singer entirely; but this may have been due to nervousness, which, at the start of such an ambitious program, may be overlooked. It is doubtless true, too (or too true), that latecomers are largely responsible for the disquietude that is so noticeable in our concertgoers of today, during the early parts of recitals. It is rarely before the program is half over that the audience is able to settle down to real sincere listening.

There was more intelligence and taste, although but little temperament, displayed during the performance of the modern French songs, which were done in a masterly manner. However in the English group, which brought the program to a close, their attention was far better, their comprehension naturally fuller, and their appreciation much deeper, than in any of the foregoing numbers.

There seemed to be a great many of the singer's friends in the house, and Mr. Robertson's patience and consideration bespeak a word of hearty praise.

Last night's audience is on the right track—let them not be discouraged.

It is peculiar the way that certain operas are revived, so to say, in waves all over the world. One can understand why it is done in a country like Germany, where artists go frequently from one theatre to another to appear as guests. I remember a few years ago the late Felix Mottl, in a moment of temporary aberration, revived Spohr's "Jessonda" and a dozen other German stages followed him. Another advantage of this systematic revival in a country like Germany, with its closely allied stages and short distances, is that a performance seldom has to be postponed on account of the indisposition of any member of a cast, for with the opera on the repertoire of four or five theatres within a half day's railroad radius of one another it is nearly always possible to obtain a substitute.

Last year Borodine's "Prince Igor" was the fashionable opera, a season or two earlier Moussorgsky's "Boris Godunoff," and now this season we have Bizet's "Pearl Fishers." It would be interesting to know whether it is Mr. Gatti-Casazza who sets the fashion that is followed by La Scala and a great many of the smaller Italian stages or whether someone in Italy is the arbiter operarum—the dictator of music fashion—whose verdict the Metropolitan accepts.

Concert conversation, actually overheard at Carnegie Hall:

First innocent lady, confronted by an unsolvable musical problem: "Chromatikon?"

Second ditto: "Chromatikon, chromatikon?" (Suddenly struck by a bright idea.) "Why, that must mean that it is written in the chromatic key."

"Of course; it did sound very chromatic, didn't it?"

"But I thought it was very pretty."

"Yes, I liked it, too."

Besides feeding those poor young police recruits in New York on something over three thousand calories a day at twenty-six cents per man, they have had Leo Ornstein down there to play some of his compositions for them. Anybody who knows Leo's music is aware that it is quite caloric itself. Adding the calories in Leo's music to what the men already had, it looks as if there might be some cases of indigestion due in the police hospital before long.

BYRON HAGEL.

Sascha Jacobinoff's First New York

Recital a Genuine Success

One of the real musical treats of the season was the first New York recital of Sascha Jacobinoff, which took place in Aeolian Hall on Monday evening, January 22. This young violinist—he is only eighteen years old—has the genuine talent which makes the great artist, and although he has by no means reached the height of his art, those who heard him on this occasion have no doubts but that ultimately he will reach the summit. His program opened with the La Folia "Variations Serieuses" by Corelli, which was followed by the d'Ambrosio concerto in B minor. In this the young artist displayed the measure of his brilliant technical resources, a wonderfully beautiful tone and the remarkable breadth of his interpretative ability. The applause which followed was spontaneous and prolonged, and after more than half a dozen recalls, the audience made it quite plain that an encore was all that could satisfy. His other program numbers were the "Garten Melodie" and "Am Springbrunnen" of Schumann, "Reve d'Ete" (Frank Grey, "Rondino" by Viueuxtemps, Alumbblatt (Wagner-Wilhelm)), "Vogel als Prophet" (Schumann-Auer), Hungarian dance (Brahms-Joachim), Wiegeliend (Reger) and "Rondo des Lutins" of Bazzini. Mr. Jacobinoff became more at ease as the program progressed and his playing of these two groups might aptly be termed exquisite. He was forced

to repeat the Reger number, and indeed, if the music lovers in the audience could have had things as they wished, it is probable that Mr. Jacobinoff would have repeated the entire second half of his program. They refused to be satisfied at the close, and it was not until he had given three encores and responded to twice as many recalls that his auditors would permit him to go.

RUBINSTEIN CLUB'S

JANUARY MUSICALES

Excellence of Artists Presented a Feature

Another of those delightful events which make the musical life of New York so thoroughly enjoyable, at least one Saturday every month during the season, took place January 20, in the Astor Gallery of the Waldorf-Astoria, New York, when the Rubinstein Club, under the direction of Mrs. William Rogers Chapman, president, gave one of its justly famed musicales. That Mrs. Chapman will select artists from among the best for these monthly affairs has come to be regarded as an established fact, and those who attend these affairs are always sure of a real musical treat. Nor has Mrs. Chapman ever disappointed them, and the January musicale was no exception, for the program was presented by Adelaide Fischer, soprano; Cecil Fanning, baritone, and Lester Donahue, pianist. Americans all, and such Americans as their fellow countrymen and women well may be proud of, these artists were heard to advantage in a program which opened with a splendid interpretation of Dohnanyi's rhapsodie. His audience was so pleased with the musicianly interpretation of this number that Mr. Donahue was obliged to respond with an encore. At his second appearance, Mr. Donahue played "The Brownies" (Korngold), "Reliefs dans l'eau" (Debussy), two Carpenter numbers, "Little Nigger" and "Little Indian," and the Wedding march of Liszt, and after this group he again was obliged to give an extra.

Miss Fischer, whose beautiful soprano voice and refined art thoroughly delighted her hearers, sang for her first group Cesek's "Petites Roses," Barbirolli's "Si je pouvais Mourir" and Dessauer's "Ouvrez," and at her second appearance MacDowell's "Confidence," La Forge's "I came with a song," Seiler's "Pat" and Cottenet's "Red, Red Rose." Numerous recalls and several encores were necessary before her audience would consent to let her go. Her accompanist was Alexander Rhim.

Mr. Fanning, who gave his New York recital the previous afternoon, repeated his former successes with the club. His program numbers were the air from Gretry's "Richard Coeur de Lion," Schubert's "Frühlingsglaube," Schumann's "Aufzuge," Loewe's setting of Goethe's "Der Erkönig," three old French songs, Sidney Homer's "The Last Leaf" and a March Call written especially for Mr. Fanning by Francesco de Leone. He was especially successful in the Loewe number, preceding which H. B. Turpin, Mr. Fanning's splendid accompanist, made a few explanatory remarks, and in the March Call. The enjoyment of his audience was further enhanced by the explanations of the French songs which Mr. Fanning made. Of course, he was obliged to give extras, in which matter he was very generous.

During the course of the program, Mrs. Chapman spoke to the large audience which overflowed the Astor Gallery into the adjoining corridors, of the wonderful opportunity which awaits the club members at the February concert of this organization, when Mme. Galli-Curci, who has created a veritable sensation as a member of the Chicago Opera Association, will be the soloist. Announcement was also made of the elaborate preparations which are being made for the annual ball, which will be given on January 30, in the grand ballroom, and which will be preceded this year by a banquet and other appropriate features to celebrate the thirtieth anniversary of the club.

The program was followed by the usual collation.

U. S. Kerr Scores at New Britain

Appended is a clipping taken from the New Britain (Conn.) Times recording another success for U. S. Kerr, which took place in that city last month:

RECITAL BY U. S. KERR.

SUCCESSFUL MUSICAL.

A fashionable audience was in attendance last evening to hear U. S. Kerr in a song recital. During his selections Mr. Kerr was accompanied on the piano by A. W. Burgemeister.

Mr. Kerr possesses a voice of fine quality with an unusually wide range. While it took him nearly the first half of the program to warm up to his audience, his later numbers were excellently rendered. He was especially good in the "Bonny Fiddler" by Hammond and the "Toreador Song" from "Carmen." His strong points were a pleasing pianissimo and very clear tones in his high register.

Mr. Burgemeister proved to be both an able and sympathetic accompanist. His only number on the program was a concert etude by MacDowell, which was played in a brilliant manner, the pianist being forced to respond to an encore. For this number he rendered Grieg's "To the Spring" very effectively, displaying much artistic temperament. Following is the program rendered:

"La Calumia" (opera, "Barber of Seville").....Rossini
"Kypris".....Holmes
"Am Meer".....Schubert
"Die Lotus Blume".....Schumann
"Widmung".....Schumann
"Singing to You".....Kerr
"O, For a Breath of the Moorlands".....Fisher
"Faith" (by request).....Chadwick
Concert etude, op. 36.....MacDowell
A. W. Burgemeister.

"Longing".....Kaun
"Mexicana".....Stephens
"Synovos Song".....Kjerulf
"Bonny Fiddler".....Hammond
"O, Wert Thou in the Cauld Blast".....Old Scotch
"Believe Me If All Those Endearing Young Charms".....Old Irish
"Toreador Song" (by request).....Bizet

Mme. Sturkow-Ryder in Demand

Theodora Sturkow-Ryder, the distinguished pianist, spent a few days in New York at the close of her eastern tour. Mme. Sturkow-Ryder gave five recitals in two weeks during the present month in Boston. In February she will fill eighteen dates in Illinois. During the month of March, Mme. Sturkow-Ryder will appear in the South, and after that she hopes to have time to work up six new programs, which she will present in the East next season.

I SEE THAT—

The Bach Choir made its first appearance outside of Bethlehem last week.

People were turned away from Leginska's Havana concert.

Otto H. Kahn is interested in the establishment of opera comique.

Galli-Curci is engaged for North Shore festival.

Cadman's "Thunderbird" has "thundering" success at premiere.

Mme. Matzenauer made her second Metropolitan appearance as Santuzza.

New York Philharmonic gets \$110,000 for permanent home.

Frank Patterson and Tyndal Gray produce one-act opera.

Pavlowa will not return to the United States until 1919.

New York Musicians' Club is five years old.

Heinrich Hensel was heard in Munich recital.

"Le Theatre et la Musique" has made its appearance in Paris.

Paris hears premiere of Bruneau's "Les Quatre Jours."

The Boston Symphony, Paderewski, and Kreisler gave a \$25,000 concert last week.

Philadelphia is to hear Lang's fourth symphony.

Gunsbourg's "Le Vieil Aigle" was given its American premiere in Chicago.

Cosmopolitan Opera Company opens in New York, February 5.

Despite Max Smith, the Metropolitan orchestra is holding its own.

The annual "Ring" matinee series take place next month.

Billy Sunday's choir will contain 6,000 voices.

Professor Dayton C. Miller exhibits the phonodeik at New York Congress of Scientists.

Nikisch directs Berlin hearing of Strauss' "Alpine" symphony.

J. P. S. only American on programs of "World's Greatest College Band."

Albert Spalding is elected honorary member of Sinfonia Society.

Breslau opera to produce novelty by von Rozycki.

Berlin hears "California," a new symphonic poem.

D'Albert's "Die toten Augen" has been accepted by the Copenhagen Royal Stage.

New Schrecker symphonic poem performed by Dresden Royal Orchestra.

Remarkable spirit dictates poem to Arthur Shattuck.

Mme. Schumann-Heink is endeavoring to establish an American Bayreuth at San Diego.

Musical New York is beginning to realize what a treasure it has in Mme. Valeri.

Mary Garden sang the title role in "Louise" in Chicago.

Supreme Court decides that composers must be paid for "music with meals."

Gatty Sellars, of London, is here.

H. R. F.

OBITUARY

George E. Green

Announcement of the death of State Excise Commissioner George E. Green, ex-Mayor of Binghamton, N. Y., following operations for mastoiditis at a New York hospital, was made January 15. This news will be received with sorrow by many of the musical profession, for George Green was a "hail fellow, well met," a splendid big man, possessing executive ability in superlative degree. He it was who, during the New York State Music Teachers' Association convention at Binghamton, N. Y., Dr. Gerrit Smith, president, in 1887, delivered a speech at the Catholic Church which stamped the convention into meeting in the same city the following year. It was against the constitution, contrary to all precedent, but this man did it. He liked music and honored the MUSICAL COURIER representative at that convention by a reception in his beautiful home. He and the lamented Gerrit Smith were veritable cronies during the two successive conventions. What he took hold of simply had to go, such was the force of his personality. His was the political life, though he was nominally in the coal business. He was an appointee of Governor Whitman.

Carl H. Stubbe

Carl H. Stubbe died in Brooklyn, N. Y., Sunday, January 21, in his seventy-eighth year.

Mr. Stubbe came to America in 1871 from Hamburg, and was for many years a member of the Leopold Damrosch and Theodore Thomas orchestras. He was later a member of Gilmore's band, with which he made a tour of Germany.

Jimenez-Berroa

A dispatch from Hamburg announced the death there on Friday, January 19, of the widely known pianist, José Manuel Jimenez-Berroa, after a long illness. He was born in Trinidad, Cuba, in 1855, but received his musical education in Europe.

Charles H. Dawley

Charles H. Dawley, forty-five years old, an actor and singer living in Bogota, N. J., dropped dead on the stage of the Central Opera House while singing a solo at the entertainment of the Thomas Farley Association.

Frank I. Nugent

Frank I. Nugent, a tenor singer known in professional life as William Redmond and a member of the Redmond quartet, died in the Bay Ridge Sanitarium after an operation for appendicitis. He was forty-one years old.

ACROSS THE COUNTRY

Athens, Ga.—Mr. and Mrs. Hugh Leslie Hodgson gave a concert here on January 6 before a large and appreciative audience. Mrs. Hodgson pleased in English and Italian songs. Mr. Hodgson's numbers included the "Moonlight" sonata, two Chopin etudes, the "Gnomes" of Liszt, "Traumerlei" by Strauss and the concert etude by Sternberg. In his interpretation of his various numbers, Mr. Hodgson proved himself a thorough artist, and his audience showed its enthusiasm by applause which made encores necessary.

Cincinnati, Ohio.—(See letter on another page of this issue.)

Chicago.—(See letter on another page of this issue.)

Cleveland, Ohio.—The New York Symphony Orchestra, Walter Damrosch, conductor, gave two concerts at Gray's Armory, Friday evening, January 12, and Saturday afternoon, January 13. At the first of these, Ernest Schelling played the Cesar Franck symphonic variations and Paderewski's "Polish Fantasy." Both numbers were played with great brilliancy and splendid style. The symphony was Raff's "Lenore," which was given a spirited performance, the applause causing Mr. Damrosch to respond to many recalls. Saturday's concert was for young people, preceded by an interesting talk on the instruments of the orchestra and the works to be performed by Mr. Damrosch. The program included the Mozart symphony in D and works by Thomas, Gluck, Wagner and Verdi. These concerts were under the direction of Adella Prentiss Hughes. Alma Gluck gave a song recital Tuesday evening, January 16, at Gray's Armory. Her accompanist was Anton Hoff, whose song, "The Young Witch," had to be repeated. On the same evening, the second recital by the Liesegang Opera Company took place at Tucker Hall, under the direction of Adolph Liesegang.

Columbus, Ohio.—Ethel Leginska and Louis Graveure gave the third concert in the Women's Music Club series, on Tuesday evening, January 2, in Memorial Hall. Needless to say the program as presented by these gifted artists thoroughly delighted the audience. On January 9, Eleonore de Cisneros, Reinald Werrenrath and Leo Ornstein gave the third Quality concert in Memorial Hall. This city certainly need offer no complaint for lack of splendid visiting artists, and those who were fortunate enough to be present at the concert on January 9 are en-

thusiastic in their praise of the work of each artist. The annual concert of the Musical Art Society was given Tuesday evening, January 16, at the Hartman Theatre, the soloists being Elsa Hoertz, harpist, and Harry Dunham, baritone. Marion Wilson was the accompanist and obligatos were supplied by Loring Witlich, violinist. Mrs. Wilbur Thoburn Mills, organist, gave her annual Christmas recital at the Broad Street M. E. church, Sunday afternoon, January 7, assisted by Elsa Hirschberg Lyon, mezzo-soprano.

Detroit, Mich.—The New York Symphony Orchestra, Walter Damrosch, conductor, made its annual appearance in this city, Tuesday evening, January 16, at the Arcadia. It was received with enthusiasm, not only because of the excellent program, which included numbers by Rimsky-Korsakoff, Leroux and the symphony in D minor by Kalanikoff, but also because the concert began on time, was not over long, and ended at a seasonable hour. Ethel Leginska gave a recital Sunday afternoon, January 7, at the Arcadia. The measure of her success may be intimated when it is learned that this was a return engagement and that enthusiasm prevailed as upon the previous occasion. Guiomar Novae, the brilliant young Brazilian pianist, was presented in recital at the Hotel Statler, Saturday evening, January 13, by the Tuesday Musicals. As usual, she scored a genuine success. David Hochstein, violinist, was the soloist at the concert given by the Detroit Symphony Orchestra on Friday afternoon, January 5, at the Detroit Opera House. His work was much enjoyed. The Detroit Symphony String Quartet gave the second of its series of concerts on Tuesday evening, January 16, at the Little Theatre. Wager Swayne, of New York, spent several days here recently, the guest of John C. Stuart.

Indianapolis, Ind.—(See letter on another page of this issue.)

Louisville, Ky.—Carl Friedberg gave a joint recital with Gerda von Watjen Friedberg on January 11 at the Women's Club. The recital, which was a decided artistic success, was given under the patronage of the Wednesday Musical Club, Mrs. William Davenport, president. On January 9, the Louisville Quintet Club gave its fourth concert, playing an interesting program which included a duet for violins, played by Mrs. Victor Rudolf and Charles Letzler. The Cornell Glee, Banjo and Mandolin Clubs gave a concert at the Women's Club, December 28. The soloists were C. W. Whitney and C. G. Carver. M. B. Sanford and Hollis Dann directed the choruses, and W. E. Goodman and G. L. Coleman filled a similar position with the Mandolin Club.

Miami, Fla.—Mrs. L. B. Safford is to have charge of the State contest to be held here February 17 by the National Federation of Music Clubs in the auditorium of the Woman's Club. In piano choice is offered of works by Bach, Beethoven, Chopin, Schumann, MacDowell, Cadman; for violin, works by Bach, Vieuxtemps, Wieniawski, Lalo, Sarasate, Beethoven, Weidig and Hubay; for vocal, an air by Handel, Mozart, Gluck, selection from any oratorio, an aria from any opera, and songs in German, French and English.

Northampton, Mass.—Recent musical happenings here include a two piano recital by Harold Bauer and

Ossip Gabrilowitsch on January 10, and a concert by the Hampton Institute singers in a program of folksongs.

Philadelphia.—(See letter on another page of this issue.)

Pittsburgh, Pa.—(See letter on another page of this issue.)

Richmond, Va.—On Thursday evening, January 9, John McCormack gave a concert in the City Auditorium under the local direction of W. H. Betts, before a capacity audience. As all seats were sold, it became necessary to place a number of chairs on the platform. Of course, Mr. McCormack was compelled to give many encores. Max Rabinoff's Boston-National Grand Opera Company presented "Madam Butterfly" at the Academy of Music on January 10. Riccardo Martin was Pinkerton, Graham Marr, a pleasing Sharpless, and Tamaki Miura, Japanese prima donna, was very successful in the title role.

San Francisco, Cal.—(See letter on another page of this issue.)

St. Louis, Mo.—(See letter on another page of this issue.)

South Pasadena, Cal.—The Oneonta Chapter of the D. A. R. entertained at an open meeting on January 8, one hundred of Pasadena's and Los Angeles' most cultured citizens. Thomas Askin, the actor-singer, with his accompanist, Clara Louise Newcomb, were engaged to present the musical program. The unique work, that of songs with gesture, presented by these artists was received with much enthusiasm.

San Antonio, Tex.—Harold Henry, American pianist, was presented on Friday, January 12, in the Gunter Hotel ballroom by E. Alice Holman. A most appreciative audience greeted Mr. Henry and every number on the well chosen program was enjoyed. After each group he was compelled to give encores. Music lovers owe Miss Holman a debt of gratitude for bringing this gifted pianist to this city. At the meeting of the Tuesday Musical Club, held January 9, a very enjoyable program on "Stringed Music" was given under the direction of Hazel Hutchins. Those participating were Mrs. Walter Walthall, who read a paper; Marguerite Guinn, violinist; Mrs. Fred Jones, soprano; Bessie Guinn, cellist; Mamie Guinn, pianist, and the Tuesday Musical Octet, Mrs. Edward Sachs, leader. The election of officers which was then held resulted as follows: Mrs. Eli Hertzberg, life president; Cara Franklin, first vice-president; Mrs. James W. Hoyt, second vice-president; Marguerite Guinn, treasurer; Zulime Herff, corresponding secretary, and Mrs. Stanley Winters, recording secretary. At a meeting of the San Antonio Musical Club an interesting program was given by Ethel Brown, Ora Witte, Anita Daniels, Merle Rowland, Butler Knight and Mrs. Roy B. Lowe. (See letter on another page of this issue.)

Seattle, Wash.—A song recital was given by Julia Culp on January 8. The next attraction in the series presented by the Ladies' Musical Club is the Flonzaley Quartet, on February 8. Aside from the discussion of important questions at the State Music Teachers' Association, which was held last week at Yakima, several good concerts were given—"Kaintockee," a one act opera by Carl Ellis Epperx, was presented under the personal direction of the composer. William Shakespeare, the eminent singing teacher from London, has opened a studio in Seattle.

Washington, D. C.—Julia Claussen appeared as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, recently. Her splendid singing delighted those who heard her and she was enthusiastically recalled. Alma Gluck gave a recital to standing room only.

Winnipeg, Canada.—On January 15 a program devoted to Russian music was presented before the Women's Musical Club in the concert hall of the Fort Garry Hotel. Miss J. A. Phillipowska sang numbers by Glinka and Klimkowsky, responding to continued applause with an encore. Beryl Ferguson played the fifth barcarolle of Rubinstein, and Cecile Driscoll was heard in the Alabiéff-Liszt "Nightingale," founded on a Russian air. Mrs. Counsel, contralto, was heard in a group of "Miniatures." The String Orchestra, under the direction of John Waterhouse, acquitted itself well. Mrs. Wallers rendered the orchestral accompaniment of Tchaikowsky's "Adieux Foret," and the other accompaniments of the afternoon were played by Mrs. John Waterhouse and Cecile Driscoll. Boris Hambourg, cellist; Redfern Hollinshead, tenor, and Gerald Moore, pianist, gave a recital on January 8 at the Congregational church. Accompanied by Mr. Moore, Mr. Hambourg pleased his audience in numbers by Boellman, Davidoff, Herbert, and his own "Danse Russe." In response to continued applause, he gave Massenet's "Elegie." Mr. Moore, who is a remarkable boy pianist, also played solos by Chopin and Liszt. Mr. Hollinshead sang Verdi's "Celeste Aida" and two groups of French and English songs.

Zanesville, Ohio.—With Walter Damrosch conducting, the New York Symphony Orchestra made its first appearance in this city on January 11. Dvorák's "New World" was the symphony which delighted music lovers. Helen Pugh scored a marked individual success as the soloist of the evening, playing the Tchaikowsky concerto in B flat minor with thorough understanding of its musical content.

Exit Emma Loeffler; Enter Mrs. Zaruba

Of interest to the many friends of Emma Loeffler is the following:

Mr. and Mrs. Joseph Loeffler announce the marriage of their daughter Emma Catherine

to Mr. Charles Frank Zaruba on Wednesday, January the seventeenth nineteen hundred and seventeen Pittsburgh, Pennsylvania.

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PRESS COMMENT

Her work was a revelation in vocal artistry and dramatic interpretation. With the clear tone and carrying quality of her voice, the finesse of her technique and the splendid spirit of her performance she won the enthusiastic applause of her audience.—*Pittsburgh Sun.*

By the beauty of her voice, the finesse of her art, and the charm of her personality, Miss Harvard has established herself high in the favor of Exposition concert audiences during her engagement with Wassily Leps and his orchestra.—*Pittsburgh Press.*

Musically the feature of the evening was the appearance of Sue Harvard, soprano, who sang the aria, "Dich Theure Halle" from "Fausthäuser." Miss Harvard's beautiful clear voice carried to every part of the great auditorium. She revealed not only admirable technical mastery—in phrasing, diction, breathing, and pianissimo—but a splendid gift for dramatic interpretation.—*Pittsburgh Leader.*

This was Miss Harvard's first appearance with orchestra in Pittsburgh since her return from Europe. Her aria was "Dich Theure Halle," which she sang with sustained legato, excellent appreciation of tone shading, sureness of attack and the required touch of dignity. Her voice is unusually clear and true and has a mellowness that imbues it with the human note. She was awarded a warm welcome by the audience and for an encore sang Roger's "The Star."—*Pittsburgh Post.*

Miss Harvard has established a new standard for solo work at the Exposition concerts. Hers is a lovely voice with remarkable range and power.—*Pittsburgh Dispatch.*

These concerts have been featured by the finely artistic singing of Sue Harvard, whose beautiful voice and fine interpretations have won storms of applause from the great audiences.—*Pittsburgh Index.*

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MANA ZUCCA,
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"A Child's Day in Song," a Collection of Ten Children Songs, Handsomely Gotten Up by G. Schirmer, Inc.

A more tastefully designed and beautifully printed work never left the hands of G. Schirmer's expert workmen than the charming volume of child music, written by Mabel Livingston Frank, pictured by Norah White-law and composed by Mana Zucca. It is called "A Child's Day in Song," and it is rightly so called. So many of the collections of songs for children are difficult to play, or too deep in sentiment, or silly and stupid. But the authors of this book of ten songs seem to have done the right thing in the right way. The words have a quiet humor that is totally devoid of the satire which no child can understand. The words mean exactly what they say, and the thing said will always make a child smile. Then the music is tuneful and attractive. There are no sudden jerks and angles in it attempting to give realistic descriptions of accidents and tricks. The tunes will stick in the memory and remain good music to the child long years after he has grown up. And it is the product of a musician who writes gram-

tensely absorbed in the subject as presented and illustrated by Mrs. Bready.

Routing of Skovgaard, the Danish
Violinist, and His Company

The next two weeks will find Skovgaard, the Danish violinist and his Metropolitan Company filling the following engagements:

January 29, Lake Charles, La.
January 30, Jennings, La.
January 31, Lafayette, La.
February 2, Ruston, La.
February 5, St. Louis, Mo.
February 6, Fulton, Mo.
February 7, St. Charles, Mo.
February 8, Cape Girardeau, Mo.
February 9, Poplar Bluff, Mo.

George F. Reimherr, Tenor,
Again Scores as Recitalist

George F. Reimherr, who has made quite a name for himself in the last few years as a gifted oratorio and concert singer, once more proved that he is a drawing card to concert audiences, on Tuesday evening, January 16, Intercession Auditorium, New York, being crowded with people. His singing of a German group, as well as of English songs of modern composers, showed the individuality of the talented young tenor, and he had to add many encores. Mme. Soder-Hueck has every reason to be proud of her gifted artist-pupil. Emil Breitenfeld is a pianist of worth, and his accompaniments added greatly to the impression made by Mr. Reimherr's singing.

Famous Singers at Buffet Supper and Musicales

Mr. and Mrs. E. J. Steiner, of 400 Park avenue, New York City, gave a reception, musicale and buffet supper, Saturday evening, January 20, at their home. Those who took part in the musicale were Idelle Patterson, soprano; Jean Cooper, contralto; Salvatore de Stefano, harpist, and Enrico Scognamiglio, cellist.

Among the guests were Enrico Caruso, Giuseppe and Mrs. de Luca, Mrs. Leopold Godowsky and the Misses Godowsky, Mrs. Enrico Scognamiglio, Mr. and Mrs. R. E. Johnston, Otto and Mrs. Weil, Nahan and Mrs. Nahan Franko, Belle Story, Orrin and Mrs. Bastedo, Frederick Andrews, A. Russ Patterson, Mr. and Mrs. M. R. Walsh, Lulu and Minnie Breid and many others.

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When all the world is young, lad,
And all the trees are green;
And every goose a swan, lad,
And every lass a queen.

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Each song is printed out in full without repeat marks necessitating turning back. The volume is well bound in boards with a buckram back, and the price is \$1.50.

The von Ende School Events

January 19, Morris Perlmutter, pupil of Julius Hart, at The von Ende School of Music, New York, gave a piano recital, consisting of works by Bach, Handel, Couperin, Daquin, Beethoven, Schumann, Dukas, Chopin and Brahms. The young man plays with much vim, has great talent, and is on the road to highest virtuoso technic, allied with natural temperamental gifts. The audience was of good size, and applauded him vigorously for his playing, especially of the Chopin, Dukas and Brahms works. His interpretation of Schumann's "Papillons" is worthy of mention.

January 17, Mrs. George Lee Bready gave her lecture-recital on "Die Walküre," January 24 that on "Siegfried" and the coming Wednesday, January 31, she will give "Die Götterdämmerung." These operatic recitals have been most interesting, all who have heard them becoming in-

CONCERT ANNOUNCEMENTS

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RAISA SUPERB IN FIRST AMERICAN HEARING OF "LE VIEIL AIGLE" AT CHICAGO

Gala Performance—Galli-Curci a Sensation—"Thais" Substituted for "Romeo and Juliet" Due to Illness of Leading Singers—"Les Huguenots" Revived—"Griselidis" Repeated—"Louise" Sung to Capacity House—"Barber of Seville" Concludes Most Successful Season

"Barber of Seville," January 4 (Matinee)

"The Barber," Sunday afternoon's offering, was sung by the same cast heard at a previous performance. A capacity audience was on hand which acclaimed to the echo, Galli-Curci, who without doubt has been the greatest sensation presented since the inception of the Chicago Opera some seven years ago. Campanini conducted with his usual accuracy and enthusiasm.

"Francesca da Rimini," January 15

There was a big audience on hand to greet Rosa Raisa in her wonderful delineation of the title role, in which she demonstrated beyond doubt to the Chicago public her supremacy as the leading dramatic soprano of the company. Her singing was up to the standard shown in this and other roles this season and her success was as emphatic as deserved.

"Thais," January 16

A repetition of "Thais" brought forth Mary Garden once more in one of her best roles.

"Romeo and Juliet" with Galli-Curci and Muratore was the opera announced, but due to the illness of the two stars, General Director Campanini was compelled to change his bill and though the house for "Romeo and Juliet" was sold out many days in advance, only \$2,500 had to be refunded. Thus the audience that witnessed the performance of "Thais" was of large dimension, even though undemonstrative.

"Les Huguenots," January 17

Meyerbeer's "Les Huguenots" was revived after an absence of many years from the Auditorium boards with a cast that left but little to be desired. Mme. Galli-Curci, who probably more than any one else was responsible for the sold out house, did not appear as scheduled in the role of the Queen, due to a slight attack of tonsillitis. Her substitute was Jessie Christian, a soprano, who hails from Grinnell, Iowa, and who sang in France several years ago in the Paris Opéra-Comique and the Gaieté. Her singing of Marguerite de Valois under trying conditions was excellent and after the aria "Oh Beau Pays," she won a veritable ovation. This success was well deserved and Miss Christian may be congratulated not only for her singing but also for having saved the management much money by agreeing to sing the difficult role at the eleventh hour.

Histrionically, however, Miss Christian looked more a queen of comic opera than a real queen of France.

Rosa Raisa was the star of the evening and her delineation and singing of Valentine will long be remembered as one of the best portrayals given this season by this gifted singer, whose transcendent success has reached unlimited bounds and has placed her among the brightest and most popular stars that have ever graced the stage of the Auditorium. She sang gloriously and was a picture.

Crimi sang well the music given to Raoul, though the wearing of boots in the first and second acts was out of place and showed Mr. Crimi not a conscientious artist or one who studies a part from every detail. Mr. Crimi contents himself with his voice which is given to him by God. For the balance he cares not and thus all through the season fell short of what is to be expected of a first class artist.

Myrna Sharlow was the Page. Her makeup was funny, and her costume even more so, as she looked more like a pastrycook than a Page of the Court of France. She sang only passably the famous aria "Nobles Seigneurs."

Arimondi, a most dependable singer, as Marcel was a bright spot, and his singing of the "Piff Paff Pouff" was a gem of vocalization, but it was in the duet with Valentine that Mr. Arimondi rose to heights heretofore seldom reached by this sterling artist.

Maguenat was a noble De Nevers though vocally hampered by a cold under which the valiant Belgium baritone sang as brilliantly as his illness would allow.

Journet was a dignified and well voiced Saint Bris. The smaller roles were entrusted to capable singers including such names as Nicolay, Venturini, Defrere and Daddi.

The opera was superbly directed and conducted by Maestro Campanini.

"Griselidis," January 18

"Griselidis" was repeated with the same cast heard last week. Campanini conducted.

Gala Performance, January 19, "Le Vieil Aigle"

Gunzburg's "Le Vieil Aigle" was given its first American production at a gala performance Friday evening, before a sold out house. The cast was made up of Maguenat, Dalmores, Defrere and Rosa Raisa. On two days' notice Dalmores substituted in the role of the son for Muratore, who had not recovered from a slight indisposition. Maguenat in the title role did very effective work and Miss

Raisa sang superbly the music allotted the part of the Russian Slave.

The plot of the opera is clever and interesting and is built on a short story written by Gorki. It deals with the love of an old Moslen chief with a slave with whom father and son are enamoured. The son confesses to his father his adoration for the favorite of the harem and as the father had sworn by Allah that he would grant any request of his melancholic son and though cherishing greatly his slave, his love for his son triumphs over his passion for the premiere lady of the harem. The son having been granted his wish and seeing the sorrow caused his aged father by it, desires that the slave be killed.



ROSA RAISA.

The father interferes and says that the slave should be thrown by him into the sea. Later the old man himself takes the same plunge and the drowning of those two concludes the opera.

The scenic effects were magnificent, the roaring of the sea was realistic, and the plunging from the rock of Asvab and Zina caused great emotion in the house. The clouds moved smoothly and the splash of the water over the stage gave the illusion of a storm at sea. It was beautifully done and the stage manager should be highly congratulated for the remarkable things done by him and his assistants on this and other occasions.

As to the music, it is tuneful and often reminiscent. Mr. Gunzburg no doubt is a great admirer of Chopin, from whom he borrowed several themes.

Campanini conducted and proved the star of the performance. He was recalled alone before the curtain and presented by his players with a wreath with laudatory inscriptions on its ribbons. The compliment was highly deserved, as Campanini has done much for music not only in Chicago, but all over the civilized world. Chicago is proud of Campanini, and Campanini is happy to have been re-elected for five more years as head of the Chicago Opera Association.

Besides the new opera, excerpts from other operas were presented at this gala event. The third act from "Francesca" brought Rosa Raisa and Crimi; then came Mary Garden in the first act of "Griselidis," and the mad scene from "Lucia," with Nicolay and Galli-Curci ended the spectacle.

"Louise," January 20 (Matinee)

"Louise," with Garden in the name part, was sung at the last Saturday matinee before a capacity house. Practically the same cast which sung it at previous performances appeared.

"Barber of Seville," January 20 (Evening)

The last bill of the 1916-17 season, "The Barber," was witnessed by another vast throng, whose enthusiasm seemed unbounded.

With Mme. Galli-Curci singing Rosina, supported by an excellent cast, the presentation added but another gem to General Director Campanini's crown.

The maestro being in the conductor's box, the orchestra played with that admirable finish now expected.

Thus was the most successful and best season of opera in Chicago concluded—both from an artistic and a financial viewpoint.

Elias Breeskin Recital

Elias Breeskin, a young Russian American violinist, made his New York debut on Saturday evening, January 20, at Aeolian Hall, and at once proved that he possesses unusual talent.

Mr. Breeskin masters difficult technical problems, and produces a tone of purity, volume and sweetness. He was heard in a varied program which was well calculated to give him opportunity to display his musicianship. A large and fashionable audience attended. Irene Schwarcz gave valuable support at the piano.



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WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Mme. Sembrich's Recital

Tribune
Mme. Sembrich never has offered to the public a more interesting program.

Evening Mail
This program was a masterpiece.

Sun
At the end of the first group she was producing brilliant and powerful tone.

Evening World
The folksongs of all peoples are basically the same and, therefore, upon one program become monotonous.

Globe
She was not in good voice.

"Rheingold"

American
With the pause introduced by Artur Bodanzky last year between the second and third scenes.

Globe
Just as last season he divided the opera.

World
Bodanzky conducted and his work was above par.

Tribune
Bodanzky conducted in a style which made the music sound wondrous fresh and interesting.

American
Without intermission as the composition demands.

Evening Post
There was no snafu in the performance.

Globe
The performance last night was hardly an exhilarating affair.

Tribune
First performance that is cut in two.

(See above.)

Evening Post
He failed at times to display sufficiently the orchestral wealth of Wagner's score.

American
Bodanzky's tendency to reduce the tonal splendors of the orchestra detracted from the poetic illusion Wagner sought.

Sun
The work has only one intermission.

American
Rarely has "Rheingold" been sung more effectively.

Evening Mail
Performance was an admirable one.

Boston Symphony

World
There was occasionally a noticeable lack of unanimity between the brasses and the strings and some tonal roughness.

Evening Post
It seemed tame.

Sun
The players were in excellent form throughout.

Tribune
The great band gave it a superb performance.

"Carmen"

Evening Post
Mme. Farrar was not in quite such good voice.

World
Mme. Farrar sang with an exaggeration of coloring.

Herald
Amato was a stirring Torador.

Evening World
Amato was a picturesque and dashing Escamillo.

Evening World
Singing gloriously.

Sun
The music of "Carmen" is well suited to her beautiful voice and she sang much of it well.

Tribune
By no means an ideal Torador.

Evening Post
Amato is far from being an ideal Escamillo.

"Meistersinger," January 17

Tribune
The large and gratifying feature of the performance as a whole was the spirit of devotion to the work manifested by everybody from Mr. Bodanzky down to the last chorister and instrumentalist.

Times
Mr. Bodanzky's reading was an excellent one.

Times
Bodanzky secured a fine performance of the orchestral score.

Sun
Kathleen Howard, who sang Magdalene, proved acceptable.

American
If Arthur Bodanzky is anxious to preserve the good reputation he has deservedly won in New York he can hardly afford to stand responsible for many performances as unfinished as that which "Die Meistersinger" received last night.

American
One could not fail to note how frequently the leader did not carry out completely the directions which Wagner himself has set down.

American
It was impossible to close one's ears entirely to the lack of finish, transparency, euphony, rhythmic precision and dynamic balance which characterized the playing of Mr. Bodanzky's musicians.

Tribune
Magdalene was reduced as near nothingness, dramatically as well as musically, as it well could be by Kathleen Howard, to whom the whole opera is obviously a sealed book.

Oliver Denton's Piano Recital

American
He possesses a polished style.

Times
His style is sometimes rather crude.

"Francesca da Rimini"

American
The audience did not contain many persons beyond the regular subscribers.

Hermann Sandby's Cello Recital

American
A virtuoso of the first rank.

Tribune
He lacks at times slightly in finish.

Kreisler-Paderewski Appearance

Evening Mail
The pianist was not at his best in the Schumann concerto.

Globe
Kreisler played the Mendelssohn concerto in splendid form.

Herald
The Metropolitan's stage cat entered unexpectedly into the program as Mr. Paderewski was about to open his concerto. With the best of intentions but to the great annoyance of the pianist and the evident amusement of Dr. Muck the animal, that makes its home beneath the stage, crawled up through the prompter's box just to prove that a cat can look at a great pianist.

Mr. Paderewski scowled. Dr. Muck smiled. Anton Wittek, concert master, jabbed the intruder with the bow of his violin but all to no avail. Pussy, snuggled comfortably among the unused footlights, purred through the three movements of the concerto.

Tribune
He was in his finest fettle in the concerto, which was somewhat nervously played, as disclosed by restless tempi and occasional lapses from just intonation.

Evening World
There was an amusing moment when Mr. Paderewski first appeared. He glared at the prompter's box, Mr. Wittek, the concert master, scraped the floor with his bow, the audience roared. "A rat," some said; the draught, said others; only the eccentricity of genius, whispered a few. All wrong! The facts were that two boys had found their way into the prompter's box and were facing Mr. Paderewski and chewing gum in unison. They couldn't be frightened away by "the mighty Pole's" glances or by Mr. Wittek's bow, and there they stayed until the end, remorselessly chewing gum and occasionally exposing wide open jaws.

Mischa Elman's Recital

American
The audience was only fair in size.

Evening Sun
Carnegie Hall held a huge crowd.

Evening World
The violinist gave a recital before a large audience.

World
Carnegie Hall was scarcely more than half filled when Mischa Elman played.

Friends of Music (Mahler's Kinder Totenlieder)

Evening Sun
of their sombre sort, few songs have ever been written more descriptively, with more character and beauty.

American
There is a grimness, a harshness, an ugliness that verges at times on the repulsive.

"Samson and Delilah" (Metropolitan)

American
Opera Swells French Hospital Fund \$5,000 (headline).

Times
Opera Aids Hospital \$8,000 (headline).

Mischa Levitzki's Recital

Herald
He has a remarkable technique.

American
But Levitzki's technique, if not more fully developed.

Sun
His work throughout was not only of very high merit, but it seemed to give an even greater display of pianistic gifts than before.

Herald
Not all of his numbers were played superlatively well.

Mme. Tafel Opens New Gown Salon

On Saturday afternoon, January 20, Mme. Tafel opened a second shop at 158 West Forty-fifth street, New York. The opening was marked by an advance showing of a number of new spring models.

There were startling evening frocks, of old gold cloth, rose and old blue combinations, each and every one of the artistic creations outshining the other. One of the new coats was a lavender doeskin cloth coat, with a military cape and choker collar, lined with a delicate colored futurist silk. According to many of the other models, sport clothes are very much in demand. A fetching little olive pongee silk blouse and kilt pleated skirt attracted much attention. There were nobby sport hats to go with the suits and large, lacy evening hats in various pastel shades.

Mme. Tafel is considered one of the most artistic designers in this city. Her gowns have distinction and individuality.

The Headlines Speak Again

Mme. Barrientos, the coloratura soprano, in her first concert in America this season, again was featured prominently in the headlines of the newspapers. An unusual tribute was paid the singer when the Waterbury Democrat said, on January 12, the day after the concert: "Spanish singer is supreme coloraturist." The Waterbury American paraphrased that with the headline, "Barrientos' Voice of Unusual Beauty. Singing is Really Birdlike in its Character." Mme. Barrientos followed her Waterbury concert with one at New Bedford on the 17th and on the 19th she sang in Chauncey C. Hand's course at Scranton.

Eleanor Poebler

LYRIC SOPRANO OF MINNEAPOLIS



ELEANOR POEBLER, Lyric Soprano

The inscription reads:
"To Mr. Bowes in appreciation of what his teaching has meant to me."
ELEANOR POEBLER.

Mrs. Poebler returned to Minneapolis early last fall after a long period of work with CHARLES BOWES, the New York teacher of voice. This is what the Minneapolis papers had to say of her first recital:

Dr. Caryl B. Storrs, the distinguished critic of the Minneapolis Tribune, wrote, "Mrs. Poebler has recently returned from a three year period of study and coaching in the East. She left Minneapolis a contralto and came back a soprano. It may be said that Mrs. Poebler has lost nothing of vocal ability by the alteration and has gained measurably in artistry, in power of interpretation and in a certain appropriateness of physical and vocal relation; for she looks much more like a lyric soprano than like a contralto."

Victor Nilsson in the Minneapolis Journal said, "Eleanor Poebler, gifted song interpreter, left Minneapolis three years ago for further study and development in the East. A mezzo-soprano or contralto when she departed, she has returned a lyric soprano. With the change of voice a decided change of style asserts itself. There is still the alert and sensitive temperament, but there is absent a certain heaviness of emphasis that often bore down too strongly on a delicate voice. This voice, in its new clarity and lightness of

tone, has brought the singer a better artistic equilibrium. Vocally and mentally she is no longer oppressed by intensely dramatic music. The lyrical flight of her song gives wings to her voice."

Dr. James Davies in the Minneapolis Daily News wrote, "Mrs. Poebler's three years of study has broadened her art; she has changed from a sombre-toned contralto to a lyric soprano. Her voice is brighter, and it has a greater range of expression and feeling."

Since Mrs. Poebler's return to Minneapolis she has, beside her own recital, been engaged for appearances before the Twin City Bankers' Club, the Minneapolis Men's Rotary Club, the Minneapolis Women's Rotary Club, the St. Paul-Schubert Club, the Thursday Musical Club, the Pillsbury Settlement Course of Concerts, and for three private musicales. Besides this, she has regularly filled an important church position and has large classes both in Minneapolis and Mankato, Minn.

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Sibyl Sammis MacDermid Sings at San Diego Exposition

On Rose Hartwick Thorp Day at the San Diego Exposition, the writer of the famous poem, "Curfew Shall Not Ring Tonight," was further honored by a musicale given by Sibyl Sammis MacDermid in the Southern Counties Building. The following account is taken from the San Diego Evening Tribune of December 27:

"Following the tea, a recital was given by Sibyl Sammis MacDermid, dramatic soprano, of Chicago, who gave, in opening the aria, Musette's valse song from "La Bohème." Mrs. MacDermid's work showed remarkable color, vivacity, spontaneity, the mark of genius and training. Her voice was rich and powerful, with exceptionally clear, high tones, while her enunciation was faultless. This aria was followed by an encore, a lullaby by Gertrude Ross, sung with exquisite sweetness. Mrs. MacDermid then sang a group of songs written by her husband, a composer of note, including "The House o' Dream," written by Kendall Benning and set to music by Mr. MacDermid for John McCormack. Mrs. MacDermid's long tapering notes in this number were of great charm. The second of the group was "Charity," words by Emily Dickinson. This se-



SIBYL SAMMIS MACDERMID,
An "attraction" at the San Diego Exposition.

lection gave opportunity for the use of low, rich tones, and delicate portamento. The third song was, "If I Knew You and You Knew Me," words by Nixon Waterman, whose marked rhythm was effectively sung by Mrs. MacDermid.

Music at the Hotels

The Vanderbilt

On Sunday evening, January 14, the regular Sunday night concert program at the Hotel Vanderbilt was given in the grill. Grace Daniels, soprano, sang "Until" and "Coming Thro' the Rye" by Sanderson, displaying a voice of excellent quality and her intonation was clear and distinct. Mr. Methieu, tenor, rendered "Yesterday and Today" by Spross and "Friend o' Mine" by Sanderson, displaying a voice of large range yet expressive. Both artists received due appreciation. Miss de Milita, harpist, gave a delightful interpretation of "At the Spring" by Hassellmans and encores were demanded before the audience were satisfied. Count de Martino, violinist, played exquisitely the "English Love Song" by Watson, accompanied by Mr. Cortes.

At the Waldorf

Sunday night, January 14, the regular concert program was given before a very large audience who fully appreciated the selections by Verdi, MacDowell, Wagner and Liszt, which were interpreted by a body of the highest type of musicians, under the musical directorship of Joseph Knecht. Mr. R. Stehl, cellist, was soloist of the evening and played the "Indian Legend" by Burck (who was in the audience) with depth and expression. As encore "In a Boat" by Debussy was given. The program concluded with the "Star Spangled Banner," which was greeted with the usual enthusiasm.

Elki Trio's Chamber Music Enjoyed—Paulo Gruppe Appears

Fast flying snowflakes did not keep a good sized audience from hearing the Elki Trio's chamber music concert at the Princess Theatre, New York, Sunday afternoon, January 21. The personnel of the trio is: violin, Sandor Harmati; cello, Paulo Gruppe; piano, Erno Rapee. The program numbers were Beethoven's fourth trio, op. 11, the Saint-Saëns C minor sonata for piano and cello, and the Tchaikowsky trio, op. 50. In their playing these artists evidenced the sincerity of their musicianship. The ensemble is excellent, with a satisfying precision of attack. The Beethoven trio was well received, the opening allegro and the exquisite adagio being given a fitting in-

terpretation, while the audience waxed specially enthusiastic over the gay, rollicking theme of the allegretto.

The Saint-Saëns sonata had a well planned and interesting reading by both pianist and cellist. Mr. Gruppe's tone is very big and luscious, at times profoundly beautiful and sonorous, noticeably in certain passages of the andante. The martial spirit of the closing movement was interpreted with a broad and vigorous conception, and ended with a well built, stirring climax. Mr. Gruppe's ample technic he uses as a means for artistic expression, and the listener in his enjoyment of the finished production, and the thoroughly controlled temperament of the cellist, is apt to overlook the means by which the end is attained.

The Tchaikowsky trio at the end of the program opens with an announcement of the theme by the cello, when Mr. Gruppe's virile, beautiful tone again was in evidence. Of the twelve variations which form the second portion of the work, the third was very pleasing to the audience, the pizzicato accompaniment of the strings to the piano bringing rounds of applause. The variation in fugue form also was exceptionally well done, and the trio entered as one into the rhythmic beauty of the waltz and mazurka variations. The audience begged hard for an encore, but none was given. And in truth, with a program so well balanced and of such beauty, an encore was not needed, although one could but wish for it.

New Studio Apartments Available

New studio apartments are now in course of construction in New York to be completed about March 1, in a block already made famous by studio apartment buildings. 50 West Sixty-seventh street will provide a notable addition to the artists' colony already in this street. The apartments are especially designed for artists and musicians; one half of the building having been specially laid out for musicians, the apartments having been specially provided with sound proof walls. It is the plan of the owners to rent this portion of the building to patrons of the musical world. The apartments consist of studio, library, bedroom, foyer, kitchen and bath, at moderate rentals. The building is considered one of the best, in design and construction, of its kind that has ever been built in New York. The agents, Malcom E. Smith & Company, report that they have already rented from the plans more than 25 per cent of the available apartments.

An Eddy Brown Tribute

After his recital in Cincinnati, Eddy Brown, the remarkable young violinist, who has scored so tremendous a success in this country, received the following letter, which speaks for itself:

MY DEAR EDDY BROWN—Pardon an older man's familiarity, but I heard you play last Saturday evening and I want to thank you for the rare pleasure you gave me at that time.

I had already heard Kreisler himself play the selection you gave as an encore, and while he played it perfectly, you brought to it a tenderness and sweetness that was not in it for me before. Added to the charm of your art, you have a certain boyish ingenuousness and frankness of manner that I hope you will keep for a long time yet.

Possibly my one excuse for addressing you in this rather informal way is the fact that your brother was once a favorite pupil of mine in English.

Sincerely,
FRANKLIN SMITH.

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MISCHA LEVITZKI

Repeats his phenomenal success at his third New York Recital. "Amazes by Mastery of Keyboard." The daily press criticisms say:

New York American, January 20, 1917.

LEVITZKI AMAZES BY MASTERY OF KEYBOARD

If any one wants to make the acquaintance of the most talented and interesting young pianist introduced to Americans in recent years, he must hear Mischa Levitzki. That youthful master of the keyboard gave another recital last night in Aeolian Hall and again impressed critical listeners with qualities that are rare even among men twice as old as he.

Though not yet twenty, Levitzki has an assurance, a poise, a reserve force and concentration that are nothing short of amazing in one of his years.

There is far more than superficial brilliancy in his playing. Under the strings respond in a finely modulated and emotionally eloquent cantilena. an eiderdown cushion and its rapid passages are surprisingly clear and crisp.

But Levitzki's technic, if not fully developed any more than are the artistic impulses that slumber under a quiet, almost languorous exterior, presents an interesting study in itself and offers refreshing relief for those who have grown weary of the inescapable and overrated Leschetizky method.

It is a beautifully contrived and elaborated technic, in which the muscular tension and relaxation of the fingers, with supple wrists held in a horizontal position, play an important part, and doubtless it is derived from Ernst von Dohnanyi, the boy-pianist's teacher.

His program included Scarlatti's sonata in A major, Mozart's sonata in A major, Beethoven's six variations on the theme of the "Turkish March" from the "Ruins of Athens," Chopin's fantasia in F minor, op. 49, a group of smaller pieces by the Polish master, the barcarolle in G major and an etude by Rubinstein, and Liszt's thirteenth rhapsody.

New Yorker Staats-Zeitung, January 20, 1917.

Last evening the youthful piano virtuoso, Mischa Levitzki, who has played his way quickly into the favor of our public, renewed his excellent former success in Aeolian Hall, and a very numerous and enthusiastic public applauded his numbers. Mr. Levitzki possesses a certain magnetic personality. His offerings contain a very pleasing and interesting personal note, which, however, is never allowed to become too predominant. Mr. Levitzki is an artist of delicate nuances, which one must put to his credit. He pleased yesterday principally in some Chopin pieces, among which the "Butterfly" etude was conspicuous as a pattern of his atmospheric, inspired playing. And he further brought out his beautiful singing tone in the Mozart A major sonata. He was very much applauded.

Deutsches Journal, January 20, 1917.

THIRD PIANO RECITAL OF MISCHA LEVITZKI

The Young Russian Arouses Continual Applauses in Crowded Hall

Mischa Levitzki has in a short time attained to the position of "star." Only a few pianists succeed, after only two appearances, in attracting such a full house as he did last evening at Aeolian Hall, and the applause at the conclusion was enthusiastic, such as one notices only for the most spoiled, fashionable virtuosos. If other than purely artistic fundamentals may be brought to notice, it should be noted that the young Russian showed in his third recital that he is one of the most gifted among our younger generation of pianists.

The program contained throughout works either of the lighter and more intimate nature or exceedingly brilliant arias. Also in his numerous encores the artist stuck to the plan of his tastefully arranged program. In the first part the andante with variations from Mozart's A major sonata followed logically the A major sonata of Scarlatti and the variations on the "Turkish March" by Beethoven was a natural continuation of a "Turkish March" of Mozart. All these classic works, together with the added number by Gluck, the artist played with a simple naturalness which in so young a man seemed almost premature or blase.

Excellent in their fluency were the studies and the "Waltz Brilliant," the etudes of Rubinstein, and the Hungarian rhapsodies of Liszt.

New York Tribune, January 20, 1917.

In the evening the same hall held a piano recital given by Mischa Levitzki, a young artist who has been heard with pleasure several times before this season. Mr. Levitzki is a pianist of unusual talent, possessed of a clean, evenly developed technic, much delicacy of feeling and a good deal of power. He played last night, among other things, Scarlatti's sonata in A major, Mozart's sonata in A major and a group of Chopin.

New York Herald, January 20, 1917.

YOUTHFUL PIANIST WINS

One of the sensations of the music season has been the playing of Mischa Levitzki, nineteen years old, who last night gave his third piano recital here in Aeolian Hall. Born in Russia, brought up in New York and educated musically in Europe, he returned to this country a few months ago at the completion of his studies. In spite of his youth his playing is that of a mature artist.

A little etude (in G flat) of Chopin that the audience applauded until he had to repeat it was played with extraordinary beauty. Mr. Levitzki knows how to end things well. His sensitive touch makes possible shimmering runs and delicately wrought piano effects. He has a remarkable technic. He knows how to vary his tone and his tempos in just the right way. But the best things come at the ends of his well balanced musical phrases.

Parts of Mozart's A major sonata, Beethoven's six variations on a Turkish march, the Gluck-Brahms gavotte and several Chopin pieces were lovely examples of piano playing.

The New York Times, January 20, 1917.

Mischa Levitzki gave a third recital in Aeolian Hall last evening, playing piano sonatas of Scarlatti and Mozart, and then Beethoven's own variations on the "Ruins of Athens" march, which he followed on recall with Gluck's gavotte, retouched by Brahms, a favorite encore of Josef Hofmann. Chopin's fantasia and other pieces, including Rubinstein's "Staccato Etude," by request, recalled the land of Levitzki's origin. The young artist, who, thanks to American generosity, had not been early "exploited," and who himself avoids mere display, was heard again by an enthusiastic assembly.

The Sun, January 20, 1917.

PIANIST PRESENTS A RICH DISPLAY OF HIS GIFTS

Mischa Levitzki, pianist, gave his third recital of the present season last evening in Aeolian Hall. His program consisted of sonatas by Scarlatti and Mozart, Beethoven's six variations on the "Turkish March" theme from his "Ruins of Athens," Chopin's F minor fantasia and some shorter pieces, with Liszt's rhapsody, No. 13, for the final number.

Management: Daniel Mayer, Times Building, New York

Mr. Levitzki's performance again demonstrated his unusual claims for serious consideration as an artist. Indeed, his work throughout was not only of very high merit, but it seemed to give an even greater display of his pianistic gifts than before, gifts that include first of all tonal beauty, rich technical resource, and a poetic feeling combined with profound musical intelligence.

The Evening Sun, January 20, 1917.

A BOY HOFMANN

Mischa Levitzki's piano recital at Aeolian Hall last night included two numbers which had already met with favor on his two previous New York appearances—the Gluck-Brahms gavotte and Rubinstein's "Staccato Etude." There is much about young Levitzki to remind one of the Hofmann who was once equally young. The Beethoven "Turkish March" variations, as he played them yesterday, were charming and his Chopin revealed a Russian genius not to be measured by years.

The Evening Mail, January 20, 1917.

The evening's recitalist was Mischa Levitzki, who again proved himself a pianist of the greatest significance for both the present and the future. One cannot always agree with his judgment of tempo or his restrained use of contrast, and the uncanny maturity of his playing sometimes creates an irrepressible desire for less finish and more youthful abandon, yet the impression is unavoidable that in Mischa Levitzki we have one of the coming giants of pianism.

New York Evening Journal, January 20, 1917.

Mischa Levitzki, the young pianist who made his New York debut this season, gave his third recital here at Aeolian Hall last evening. His playing of Mozart's sonata in A presented some of his most engaging qualities as a pianist—grace and delicacy, a fluent legato, careful and generally apt dynamic accentuation.



Baldwin Piano Used

LEGINSKA'S SUCCESS IN SECOND CHICAGO RECITAL CALLS FOR A THIRD

Winifred Christie, Arthur Alexander, May Peterson, Louis Graveure and the Stults Among Week's Recitalists—Brilliant Playing of Chicago Symphony—Marguerite Buckler Re-engaged—Sowerby Compositions Featured—Galli-Curci for North Shore Festival—New School of Music—Lake View Musical Society Scholarships Offered—Banquet Given Pollak—Dietch Pupil to Be in Ziegfeld Follies—International College, American Conservatory and Chicago Musical College Items—Notes

Chicago, January 20, 1917.

Ethel Leginska came back to Chicago last Sunday afternoon for her second recital this season and a third and last recital is announced for the distinguished pianist, Sunday afternoon, March 4. In her program, consisting entirely of Chopin works, Miss Leginska did some admirable work, demonstrating anew that she is a pianist of remarkable attainments and one who imbues her work with rare beauty of style, a delicate touch and exquisite tone. Her numerous listeners accorded her a reception of which she may well be proud, as it was as justified as it was warm. This was under the direction of F. Wight Neumann.

It might be advisable for Miss Leginska to give her next recital here at a better managed hall than the Illinois, as throughout the entire eighteen preludes, disturbing hammering and loud talking from below were a detriment and thus the listeners lost many a delicate passage.

Winifred Christie's Recital

Of the program which Winifred Christie so admirably set forth at the Playhouse, Sunday afternoon, the writer

was able to hear only the Liszt sonata, a group by Debussy, Rachmaninoff's prelude in G and Moszkowski's concert etude in G flat. Only words of praise can be expressed for the delightful manner in which she delivered these. Her executions are those of a thorough, serious musician, and her technical equipment is such that nothing seems difficult for her. Her audience on this occasion assured her of the pleasure derived from her playing.

Arthur Alexander, an Unusual Singer

Monday afternoon the foyer of Orchestra Hall was comfortably filled for the song recital which Arthur Alexander offered there under Wessels and Voegeli. In the double capacity of vocalist and accompanist—playing his own accompaniments exceedingly well—Mr. Alexander disclosed intelligence and thorough musicianship. Possessed of a voice of charming quality, used with consummate art, and interpretative ability, his renditions of the various French and German numbers—which practically made up his program—were indeed a real pleasure. The delighted listeners showered him with abundant applause and demanded repetitions and encores. Seldom has Chicago been favored with the visit of such a delightful recitalist and it would be pleasant to hear Mr. Alexander again.

Chicago Symphony Program

Beethoven and Brahms made up last week's program of the Chicago Symphony Orchestra, for which occasion Frederick Stock revived the Brahms concerto for violin and violoncello. The many beauties contained in the number were well brought out by the soloists, Messrs. Weisbach and Steindel, concertmaster and principal cellist of the orchestra. Some brilliant results were obtained by

the orchestra under Stock's leadership in the "Lenore" overture and the C minor symphony by Beethoven and the Hungarian dances by Brahms.

The Last Kinsolving Musical

The last Kinsolving Musical Morning enlisted May Peterson and Louis Graveure in joint recital at the Blackstone on Tuesday, January 16. These two artists were in excellent voice and highly pleased the large and fashionable audience. Both had to respond to continued applause in several instances by giving encores. Miss Peterson is particularly good in her interpretation of French songs. She has a pleasing personality and a winsome manner that quite won her hearers. Her voice is agreeable, well placed and used intelligently. Mr. Graveure was at his best in the Lied and his singing of "Vision Fugitive" was a revelation. His art is well rounded and his interpretations were of unusual excellence. As a Lied singer he ranks second to none and should be heard here in recital shortly. Miss Kinsolving has achieved great success in these musicales and her ability along this line is worthy of great commendation as her road has been anything but easy.

Marguerite Buckler Re-engaged by Opera Company

Marguerite Buckler, one of General Director Campanini's attractive sopranos, who has sung many roles with the Chicago Opera Association during the season now closing, has been re-engaged for the season 1916-17. Miss Buckler will, no doubt, be given more important parts next season. Besides her duties with the opera company Miss Buckler has found time to prepare for and fill several concert and recital engagements in and around Chicago. She has been engaged to appear with the Minneapolis Symphony Orchestra on January 30 and 31, at which time she will sing "Depuis le jour" from "Louise," the "Jewel Song" from "Faust," "Il est doux" from "Herodiade" and the aria from "Pagliacci." Miss Buckler will also spend a few weeks in Ysleta, Texas.

The Stults in Joint Recital

Some admirable singing was accomplished at the seventeenth recital of Kinsey's series at the Ziegfeld Theatre, Wednesday morning, the participants of which were Monica Graham Stults and Walter Allen Stults, well known recitalists here. A program of duets and individual solos was attractively set forth by this illustrious couple and won them many new admirers and friends. As varied as it was interesting the program as rendered by these artists left nothing to be desired. Of a highly attractive and pleasing quality is Mrs. Stults' soprano, and is used by its possessor with no little effectiveness. In her individual solos, as well as the duets with her husband, were these qualifications, and her charming appearance delightful to both the ear and the eye. In Mr. Stults' renditions there was much of artistic worth, and his vocal organ, though not powerful, is of a very pleasing quality, and in numbers requiring delicacy of tone and style the artist is most convincing. All in all, this concert added but another laurel to the Stults' list. Though residents of Chicago—or rather its delightful suburb, Evanston—these artists are too seldom heard here.

A Young Composer's Works

A program containing several works by that gifted young composer, Leo Sowerby, whose compositions are not unknown here, was set forth in Orchestra Hall, Thursday evening, by sixty members of the Chicago Symphony Orchestra under the efficient leadership of Eric Delamarter. Of this young composer's talents there is no doubt, yet this program brought out the fact that he is striving for a point as yet not gained. Mr. Sowerby played in a most convincing manner the solo part of his

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piano concerto, and the violoncello concerto was admirably set forth by Walter Ferner.

Galli-Curci Engaged for North Shore Festival

Mme. Galli-Curci has been engaged to sing at the North Shore Festival. Another artist who will appear with her on Artists' Night at the festival will be Martinelli, tenor of the Metropolitan Opera Company. Lucien Muratore's services were demanded by the North Shore Association, but due to the brilliant French tenor's going to Buenos Aires, he was compelled to decline this date as well as several others. Mr. Muratore has asked this department to inform managers that for this season all his dates are booked and that no engagements can be accepted until the spring of 1918.

A New School of Music

Ziegfeld Musical College is the name given to the new school of music organized by Carl Ziegfeld, who for thirty years past, has held a prominent position in musical circles as an officer and director of the Chicago Musical College.

This institution is not located in a loop office building, but as is customary in the East, occupies a new building, especially arranged for its use in a residence district at Madison street and Springfield avenue.

Mr. Ziegfeld has secured the services of a number of well known musicians as instructors, including Maurice Rosenfeld, Ettore Titta Ruffo, Frank B. Webster, Frederick Carberry, Mrs. Frank Farnum, Violette Jordan, Bernard Dieter, Bessie E. Ayers, Lenore Simon Bodine, Elizabeth Arnold, Ethel V. Fisher, Ethel D. Couleur, Douschka Fabiani, Alexander Gray, and others.

Scholarships Offered by Lake View Musical Society

The Scholarship and Extension Committee of the Lake View Musical Society offers to the music students of Cook County eight scholarships: three first scholarships in piano, violin and voice of \$100 each; three second scholarships in piano, violin and voice of \$75 each, and two junior scholarships in piano and violin of \$50 each. The scholarships will be placed to the credit of the winning student for tuition with the teacher under whom the scholarship is won, and are open to all students who can meet the requirements.

Each application must be accompanied by the recommendation of the teacher with whom the applicant shall have studied the whole of the present school year. A letter of personal recommendation will also be required.

Contestants must not be over twenty-five years of age; junior contestants under fifteen years of age. Successful contestants may not complete two years in succession.

The voice contest will be held April 2, at 10:30 o'clock in Martine's Hall, 2734 Hampton Court. The contestants shall be prepared to sing a recitative from an oratorio, an aria from a standard opera, and a short song of their own selection from the standard voice literature.

The violin contest will be held April 4, at 10:30 o'clock, in Martine's Hall, 2734 Hampton Court. The contestants shall be prepared to play a movement each of a Bach sonata and a standard modern concerto.

The piano contest will be held April 6, at 10:30 o'clock, in Martine's Hall, 2734 Hampton Court. The contestants shall be prepared to play a fugue from the Bach "Well Tempered Clavier," a movement from a classical sonata, and one short number of their own selection. The junior piano contestant, to play a Bach invention, a velocity study and a short number of his or her own selection.

The junior violin contestant shall be prepared to play a Kreutzer etude and a short number of his or her own selection.

Those wishing to contest should file application with the chairman of the committee, Mrs. Charles B. Bartlett, The Lessing, 550 Surf street, not later than March 30. Applications will be numbered as received, and those numbers will be used as place numbers in the contest. The concert presenting the winning contestants to the public will be given in Martine's Hall, May 7, at 2:30 o'clock.

Banquet Tendered Egon Pollak

An honorary banquet was tendered Egon Pollak, German director of the Chicago Grand Opera Association, last Wednesday evening, January 17, at the Kaiserhof. Joseph A. Schwickerath was chairman of the committee of arrangements and Carl Roessler, treasurer. On the committee of arrangements were names of many of Chicago's prominent musicians.

Sidney Arno Dietch Pupil Engaged for "Follies"

Leona Porter, a pupil of Sidney Arno Dietch, has been engaged for an important role in the Ziegfeld "Follies." Miss Porter, in addition to a lovely soprano voice, possesses much personal charm, and is also a very clever dancer. Her voice under Mr. Dietch's guidance has received careful training and supplemented by her other talents should carry her far.

American Conservatory Notes

The American Conservatory opened its concert season for the year 1917 with a Beethoven program of chamber music performed by Mr. Weidig, in conjunction with select members of his ensemble class. The recital included the piano quartet, op. 16, the trio, op. 11, and the sonata for violin, piano, op. 30, No. 2. Mr. Weidig, violin; Olive Woodward, viola; Hans Hess, violoncello, and the Misses Lychenheim, Tenold and Bergersen, pianists, were the performing artists. Musical events under Mr. Weidig's direction are noted for unusual ex-

cellence, including complete technical masters and scrupulous observance of detail, and this recital proved no exception. A large audience thoroughly enjoyed the fine program.

The organ department at the American Conservatory has shown a most satisfactory growth this year. The increased classes of Wilhelm Middleschulte, Frank van Dusen, Herbert Hyde, Effie Murdock and Sarah Beals, the instructors, are most gratifying. It indicates that the interest generally to learn the organ is broadening to a marked degree and that a superior standard of instruction is being maintained at the Conservatory.

Winifred Newlin, a graduate of the American Conservatory last June, is teaching at the State Normal School, Ada, Okla. Alberta Wells, of the class of 1915, is supervisor at Mowequa, Ill. Nora Rivers Jackson has been engaged as instructor at Howard Payne College, Brownwood, Tex.

Helen E. Peterson, artist-pupil of Mme. Linne, of the American Conservatory, has been engaged to sing the parts of Nancy in "Martha" and Fides in "The Prophet" at Fullerton Hall operatic performances.

International College Items

Sofia Stephali gave a song recital before the Rogers Park Neighboring Club on Friday afternoon. Miss F. Caro Lindley has been soloist at the Colonial in "Intolerance"; both singers are members of the faculty. Dorothy Lee, who presented the "Garden of Roses" in an interpretative dance before "Le Cercle Français" in the Little Theatre last Tuesday, is a pupil of Mme. Phasey of the faculty.

Chicago Musical College News

Notable among the important musical events of the week was the presentation of Mendelssohn's oratorio, "Elijah," by the students of the Chicago Musical College, at Ziegfeld Theatre, Saturday morning. The soloists, with the exception of John B. Miller, are students of the institution who have been trained in their work by Edoardo Sacerdote. They included Ruth Kuerth, soprano; May Pfeiffer, contralto, and H. Spaulding, bass. Mr. Miller, who interpreted the tenor part, is well known, not only as one of the most successful teachers on the faculty of the Chicago Musical College, but as one of the most artistic representatives of the concert stage in the country. The chorus at this performance of "Elijah" was the Chicago Musical College Chorus, an organization of some seventy-five voices—directed by Harry Detweiler. Mr. Sacerdote was in charge of the accompaniments and Mr. Detweiler conducted.

Edoardo Sacerdote, of the Chicago Musical College faculty, has received a cable from Mme. Melba urging him to join the conservatory which she has founded in Melbourne, Australia. Mr. Sacerdote has cabled back to the famous diva, stating that, while he is greatly flattered by her offer, he has determined to remain in the great Chicago institution which has enrolled so many famous teachers upon its staff. It will be remembered that Mr. Sacerdote lately was appointed one of the assistant conductors of the Chicago Opera Association.

Arthur Alexander, who made so remarkable a success at his recital given at Orchestra Hall last Monday, is a former pupil of Henry B. Roney, of the Chicago Musical College faculty. Mr. Alexander was a member of the Grace Episcopal Church Choir when Mr. Roney directed it and traveled with him later in the company which, known as "Roney's Boys," was disbanded in 1913.

Notes

A recital by pupils of the ensemble class of Guy Herbert Woodard, assisted by Dorothy Herman, soprano, was given Friday evening in the Bush Temple Lyceum. This was under the auspices of the Bush Conservatory.

Abraham Sopkin, violinist, was the soloist at the tenth concert of the Sinai Orchestra, Arthur Dunham, conductor, Sunday evening at Sinai Temple.

The University Orchestral Association of the University of Chicago presented Susan Metcalfe-Casals and Pablo Casals in joint recital, Tuesday afternoon, at Leon Mandel Assembly Hall.

JEANETTE CON.

Bastedo Filling Numerous Engagements

Orrin Bastedo, the young baritone, is meeting with much favor wherever he sings. The following are some of his many engagements: December 1, Biltmore Morning Musical; December 4, People's Concert at Westchester Woman's Club, Mount Vernon; December 6, Mundell Choral Club, Bossert Hotel, Brooklyn; December 7, Beethoven, Ritz-Carlton; December 14, concert for the benefit of the B. F. B. Permanent Blind Relief War Fund and Allied Bazaar, Boston. Upon this occasion some of his criticisms were as follows: "Audience charmed by Mr. Bastedo." "Mr. Bastedo possesses a rich, mellow baritone." "Orrin Bastedo is a baritone of sympathetic voice, much taste and convincing earnestness." "Mr. Bastedo impressed his audience as being a singer of natural vocal endowment. He uses his voice skillfully."

Upon another occasion the Brooklyn Daily Eagle said: "Orrin Bastedo's group of songs included 'The Vision Fugitive' from Massenet's 'Herodiade,' and it was beautifully interpreted; 'The Memento,' in a serious mood, and 'Si mes Vers,' by Hahn, gave a touch of dulcetness to the group. Mr. Bastedo followed later in the program with

his exquisite 'Sylvia,' by Oley Speakes; 'Love,' by Mattei, and 'The Two Grenadiers,' by Schumann, with effective contrasts. The encore 'In My Little Garden,' by Nutting, closed well the groups of songs sung by Bastedo."

"At the Beethoven Musicales, Mr. Bastedo displayed a voice of rich, beautiful quality which he used with evident skill. His diction was perfect," said the MUSICAL COURIER, and "Mr. Bastedo renewed the impression which he had recently made at a Biltmore Morning Musicales and was very cordially received."

Andrea Sarto to Sing With Mary Garden

The prospect of singing the "Garden Scene" from "Faust" with Mary Garden at the Newark Music Festival next May, ought to be sufficient to inspire any artist, if not awe him. Such an appearance, however, to an experienced singer such as Andrea Sarto, adds additional power to his work which, this season, has been of the superlative kind, judging from the increase in number of engagements falling to his lot. On February 1, he will sing in Williamsport, Pa., and on February 12, at the Brooklyn Academy of Music. Many other dates for the Lenten and spring season are pending. Truly, Mr. Sarto has rightfully earned the high position he now occupies by reason of his sterling qualities as an artist and as a man—another proof of American ability.

Soder-Hueck Pupil in Toronto

Another Soder-Hueck pupil who is appearing in public at present, is Edna Sullivan, dramatic soprano. Miss Sullivan was engaged directly from the Soder-Hueck studios as a member of a quartet in Toronto, Can., and this engagement will keep her busy until summer. Mme. Soder-Hueck is proud of the many excellent artist-pupils whose successes in the various sections of this country are bringing well earned credit to the name of this New York vocal teacher.

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Theodore Spiering, conductor of the Woman's Orchestral Club, is deserving of the highest praise for devoting so much time, patience and energy to the training of a number of young ladies who cannot be described otherwise than as amateurs and pupils. Few artists who have had the wide experience of Theodore Spiering in solo violin playing, string quartet work, and conducting symphony orchestras would care to undertake the training of amateurs. But the playing of the Woman's Orchestral Club in the auditorium of the Young Women's Christian Association Building, in Fifteenth street, New York, on Wednesday evening, January 17, showed that the work of the conductor had not been in vain. The young women proved their ability to meet the exacting demands of the

conductor, and the conductor has the satisfaction of knowing that his work was of real value to intelligent students of violin and orchestral music.

The program consisted of Bach's B minor suite for strings and flute, the Romanza in C by Sibelius, and Mozart's G major serenade, all of which were played with the breadth and power required, as well as with the beauty of tone, delicacy and shading expected from well trained lady performers. Bach is especially a composer for men. The ladies deserve extra praise for doing the conductor's bidding in that exacting suite. An accomplished young violinist, Caroline Powers, played Bach's violin concerto in E with spirit and technical precision. It is no easy task for a young player to present acceptably the works of this strictest of classical masters. Miss Powers was far more than acceptable in her work, evincing a real understanding of the inner meaning of the music. The audience manifested much interest in the soloist and in the orchestra as well, and Conductor Spiering had to get his young ladies to rise for the prolonged applause.

LEVITZKI AGAIN DEMONSTRATES
EXTRAORDINARY PIANISTIC ABILITY

The recital by Mischa Levitzki on Friday evening, January 19, at Aeolian Hall, New York, was attended by the same success, rising to the proportions of a real triumph, which has greeted his every appearance in that hall. His program was made up as follows: Sonata in A major (Scarlatti), sonata in A major (Mozart), six variations on the theme of the Turkish march, from "Ruins of Athens" (Beethoven), fantasia, F minor (Chopin), nocturne, F sharp major (Chopin), three etudes, G flat major, C major, F major (Chopin), prelude, F major, waltz, A flat major (Chopin), barcarolle, G major, etude (Rubinstein), and rhapsodie, No. 13 (Liszt).

After each group he was compelled to add an extra number and at the end the audience waited until he had played an extra Chopin nocturne, a waltz by the same composer and then the whole of Liszt's sixth rhapsodie—one of the finest numbers of the evening, incidentally. He may have played quite a few more after that, for the audience refused both to stop applauding or to leave, but as it was already 11 o'clock the reviewer was obliged to go from hence.

Mr. Levitzki happily does not destroy the impression made upon his first appearance, nor does he in any way disappoint the hopes which he created. He is unquestionably one of the greatest figures—it is hardly going too far to say, the greatest—that has loomed on the pianistic horizon in many, many years. He has a technical equipment which is excelled by no player now before the public. The striking thing about this technic is its absolute surety and the effortless way in which he employs it. No matter how difficult the technical problem, there is never any feeling of a struggle to meet it on the part of the player. The tremendously difficult staccato etude of Rubinstein was done with the same ease with which he played the Scarlatti sonata. Musically too he is very far advanced, as he especially proved in the Chopin fantasia. This, one of the most loosely constructed works of the Polish master from the musician's standpoint, he welded into a comprehensive and interdependent whole. One is inclined to think that some of his readings may change with advancing age—Levitzki will not be nineteen until May—but that, contrary to the general course of things, he will give to them increased freedom and liberality of expression rather than being obliged, like most young players, to restrain their exuberance. If he errs at all—and this is a question of personal taste—it is on the side of too much restraint rather than of overplaying, a most excellent thing for a young player.

Of the program, every number of which was done with finished mastery, it is hardly necessary to single out numbers. But in passing he said that the Chopin fantasia, the G flat major ("Butterfly") etude and the Rubinstein staccato etude—which he made interesting musically as well as from a technical standpoint—were especially bright features of the program. There was an instant repetition demanded of the "Butterfly" etude. The young man did truly extraordinary things with this almost hackneyed number, making it seem fresh and almost like a new and unknown work. The hall was well filled with an audience which was extremely enthusiastic, and with right.

Frank Patterson as a Composer

(By Telegraph)
Los Angeles, Cal., January 19, 1917.

To the Musical Courier:

Was present last night at the local production of Frank Patterson's one act opera, "A Little Girl," and I cannot help sending you this telegram congratulating the Musical Courier on possessing a California representative so gifted in music. Although the production was carried out entirely by local talent, and there was but a small orchestra, the results were entirely adequate, and set forth in fine fashion the distinct operatic style and the pronounced melodic gift of Mr. Patterson's score. Tyndal Gray wrote the libretto, which is markedly bright and of a high literary quality. I can repeat the congratulations to you also in regard to Mr. Gray, who is your San Diego representative. The public and the critics praise the composer, the author, and the performers. I shall be very glad to send you an extended review later by mail, as otherwise the modesty of Messrs. Patterson and Gray would prevent your readers from knowing about the talent of these two very gifted members of your staff.

(Signed) CHARLES W. CADMAN.

New York Symphony Concert

Mendelssohn's ever fluent and melodious "Fingal's Cave" overture opened proceedings at the Aeolian Hall concert of the New York Symphony Orchestra last Sunday afternoon, January 21. An old friend also was Stanford's "Irish" symphony, a work replete with tunefulness, spirit, and polished workmanship. It was conducted *con amore* by Walter Damrosch and well played by his men.

Roentgen's cello concerto was played by his son, Engelbert Roentgen, who gave the work the benefit of a big, well rounded tone, much taste, and sound technical equipment.

Elgar's very empty and bombastic "Polonia" concluded the program.

Early February Engagements for

Mrs. Lewis' Artists

February 2, Maude Fay and Frank Pollock, Kansas City, Mo.; February 8, Richard Buhlig, pianist, Chicago, Ill.; February 9, Anne Arkadij, lieder singer, Utica, N. Y.; February 10, Richard Buhlig, Milwaukee, Wis.; February 18, Richard Buhlig, Hotel Biltmore, New York; February 19, Maude Fay, of the Metropolitan, with Philharmonic Orchestra, New York; February 12 to 18, Mischa Leon, tenor, St. Louis, Mo.

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Evening Sun:

Oscar Seagle had to give almost as many encores and repetitions as there were songs on his program. His audience with an Oliver Twist greediness for more, seemed never willing to let him go.

New York American:

Oscar Seagle, a long and well established favorite in the New York concert field, was given a cordial welcome at his season's first recital. MR. SEAGLE STANDS IN THE HIGHEST RANK AS A SINGER AND AN INTERPRETER. He sang with great beauty of tone, phrasing and expression.

New York Sun:

The audience was large and manifested warm approval of the singer's delightful art, now familiar to local music lovers.

New York Tribune:

Mr. Seagle's voice is one of much sensuous beauty and his tones produced with ease and fluency.

New York Times:

Oscar Seagle appeared in Aeolian Hall last night before an audience of uncommon numbers and appreciation. Mr. Seagle has rarely sung with more variety of dynamic expression and playful fancy.

Brooklyn Eagle:

OSCAR SEAGLE RECITAL A BRILLIANT MUSICAL EVENT. With charming interpretation he sang quaint gems of songs of olden time in France.

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CINCINNATI ORCHESTRA WINS HOME TRIUMPH

Feted by Cincinnati Public After Triumphal Tour

Cincinnati, Ohio, January 20, 1917.

Just returned from their successful Eastern tour, Dr. Kunwald and his men, when they appeared on the stage in Emery Hall yesterday afternoon, were greeted by the audience with an acclaim such as might be extended to an army returning home after a victorious campaign. Again and again Dr. Kunwald bowed his thanks, yet the demonstration would not down. Not till the conductor had bid the men of the orchestra to rise and share in the acknowledgments with him did the hubbub subside. Every one of the many patrons of the symphony concerts had a sense of pride at having had confirmed by audiences and critics of New York, Boston, and other musical centers of the East, what long has been known here, namely, that the Cincinnati Symphony Orchestra is a body of superb players and Dr. Kunwald a leader who ranks with the best conductors in the world.

The program yesterday opened with the "Oberon" overture, finely played. Then came Schubert's "Unfinished Symphony," a performance earnest, poetic and beautiful. The other, "Tod und Verklärung," played last, always is effective under Dr. Kunwald's baton. His dramatic ability does him good service here.

Marcella Craft was the soloist of the concert. Her numbers were "Ah, fors' e lui," from "Traviata" and the final scene from the opera "Salome," of Strauss. To present this scene on the concert stage, where the scenic and dramatic accessories are wanting, is an undertaking that requires courage, but heroically did Miss Craft carry it out. With a voice that rose clear above the powerful strains of the orchestra, she sang the exacting music from beginning to end with true intonation and a dramatic intensity that was thrilling.

A song recital given by pupils of Minnie Tracy at the Conservatory of Music, last Tuesday evening, was attended by a large audience. The program comprised French and German songs and operatic arias. Those participating were Alice Sanford Jones, Helen Moore, Mary Pfau, Berta Forman, Nellie Gilbert, Florence Blakey, Edna Hume, Marguerite Hukill, Emma Noe, Margherita Tirindelli, Mrs. Samuel Assur, and Norma Weidner. All sang with great credit to themselves as well as to their teacher, and their offerings were highly appreciated.

Helen Portune, pupil of John Hoffman, at the Conservatory of Music, gave a song recital in Conservatory Concert Hall, Wednesday evening. Miss Portune possesses musical gifts of a high order and a sweet, sympathetic soprano voice. She presented a well chosen program, which gave her hearers opportunity of judging the remarkable variety of style over which she has control, and which brought her much well deserved applause. Her sister, Grace Portune Kaplin, was her accompanist.

The first of a series of recitals by the Conservatory Opera Class, under the instruction of Ralph Lyford, attracted a large audience to the Cincinnati Conservatory of Music, last evening. The program comprised arias and ensembles from fifteen operas, sung in the language of the original text and covering the styles of operatic literature from the old Italian masters to Wagner, Puccini and "L'Amore die Tre Re." The young operatic aspirants were drawn from the classes of the different voice teachers at the conservatory and, to judge from their offerings last evening, have had very thorough and careful voice instruction, while the ease and grace of their stage manner reflected great credit on Mr. Lyford, their dramatic instructor, who very efficiently figured as the accompanist of the evening. Those taking part in the recital were Violet Sommers, Irving Miller, Henry Grad, Gertrude Fozard, Clara Ginn, Mrs. Charles E. Howard, Eral Whitting, Manuel Valles, Carl Schifferer, Marie Hughes, Alvina Lobitz, Marguerite Stegemiller.

On the afternoon of Sunday, January 7, there took place at Emery Auditorium a joint recital by Rudolf Ganz and Albert Spalding. Their well selected and varied program was received enthusiastically by the large audience.

At the matinee musicale, in the Hotel Gibson ballroom, on January 11, was heard for the first time in Cincinnati the young pianist, Mischa Levitzki, who impressed his hearers tremendously with his rare musical and artistic gifts, especially his easy mastery of technique, beauty of tone quality, and artistic repose and reserve, quite remarkable in one so young.

In a recital at Emery Auditorium, Thursday evening, before a very appreciative audience, Eddy Brown, the violinist, repeated the success he had here, a few months ago, when he played with the Cincinnati Symphony Orchestra.

Sapio Artist-Pupils Before the Public

At a recent meeting of the National Opera Club of America at the Waldorf-Astoria, an interesting lecture on Puccini and his operas was followed by a musical program made of excerpts from Puccini operas and interpreted with finished art by young pupils of Signor and Mme. Sapio. Selma Siegel in an aria from "Manon Lescaut," Anna Bosetti, in the "Madame Butterfly" narrative, and the baritone, Giuseppe Lombardi in Scarpia's arioso from "Tosca," all exhibited not only fine and well trained voices, but a certain refined style peculiar to operatic music which clearly reveals the sure guidance of their teachers, so well known in the operatic world.

At the end of the program, Miss Siegel was joined by Henry Rowley, baritone, in the rendition of a duet from "Manon Lescaut," which like the preceding solos, evoked spontaneous and enthusiastic applause.

Miss Bosetti will be heard in opera in New York, soon.

Beethoven Concert an Event in Club World

The grand ballroom of the Ritz Carlton, New York, was filled to capacity on Wednesday evening, January 17, when the Beethoven Society, Mrs. James Daniel Mortimer, president, held its first private concert of the new season. The program, an excellent one, was chosen with a view toward maintaining the name which the club has established in the way of presenting only artists of a sterling quality. The artists of the evening were Michael Penha, cellist, and Jackson Kinsey, baritone.

A feature of the program was the work of the choral consisting of 150 young women, under the expert direction of Louis Koemmenich. Each and every member presented an outward appearance of genuine seriousness and intelligence, which made their singing unusually fine. Mr. Koemmenich is entitled to due credit for his splendid training of the choral. The choral numbers were well selected. Among them were: "The Message" by Bruno Huhn, a new number, the music of which possesses much charm; "Mister Mocking Bird" (Carl Hahn), "Song of the Persian Captive" (Daniels), and Strauss's "By the Beautiful Blue Danube."

Michael Penha plays with a large tone, splendid technique and deep feeling. His phrasing was excellent and his understanding profound. His program comprised the following: "Variations Symphoniques" (Boellman), "Chants-oubliés" (Guerrero), "Ritornelle" (Sinding) and "Gypsy Dance" (Jeral). Jackson Kinsey pleased with an interesting group of songs.

Among the box holders were: Mrs. G. A. Ackerman, Mrs. Simon Baruch, Mrs. J. S. Carvalho, Mrs. George de Lacy, Mrs. Frederick L. Cole, Mrs. Charles Dwenger, Mrs. John P. Laflin, Mrs. J. Edward Mastin, Mrs. James D. Mortimer, Mrs. Louis Ralston, Ella Louise Henderson, Mrs. John J. Hopper, Mrs. William Schuette, Mrs. W. Otis Fredenburg, Mrs. Wilbert Garrison, Walter Scott, Louis Koemmenich and Edwin Grubel.

Mr. and Mrs. Pasquale Amato, Mr. and Mrs. Charles Dwenger, and Andres de Segura were the guests of honor in Mrs. Mortimer's party.

Mae Hotz to Give Another Philadelphia Recital

On Monday evening, January 29, Mae Hotz, soprano, will give the following program at Witherspoon Hall, Philadelphia:

"Alleluia" (Mozart), "What's Sweeter Than," "Skylark Pretty Rover," "Murmuring Brook" (Handel), "Pastorale" (Paradies), "Liebesbotschaft," "Geheimes" (Schubert), "Ständchen," "Er ist's" (Schumann), "Love in Spring" (Franz), "Der Fischer Knabe" (Liszt), "Bonne Nuit" (Massenet), "L'Oiseau Bleu" (Decreux), "Crying of Water" (Campbell Tipton), "Star Trysts" (Marion Bauer), "Cradle Song" (Cyril Scott), "Moonlight Song" (Gadman), "A Forest Song" (Whelpley).

She will be assisted by Ellis Clark Hammann at the piano.

FLORENCE MACBETH

PRIMA DONNA COLORATURA

(CHICAGO OPERA ASSOCIATION)

Repeats her striking success in "The Tales of Hoffman," given recently in Chicago. The critics of the daily press were unanimous in their opinion:

THE DAILY NEWS.

Miss Macbeth gave of her brilliant bravura to the song of Olympia.

CHICAGO EVENING AMERICAN

By Herman Devries.

Miss Florence Macbeth is especially to be praised for a performance effected by the greatest strength of will and endurance, for the young singer has just lost her father. She sang the doll music with exquisite clarity and a fluent and limpid coloratura, diversified with all the tricks of the coloratura trade, staccati, runs and trills galore, with a high D and E and other excursions into the vocal Alps. She was a great favorite with her audience and could easily have repeated the well known doll aria.

THE DAILY NEWS.

By Stanley K. Faye.

Miss Macbeth Sings the "Doll."

For the three charmers of the three stories enacted, Mr. Campanini found his company insufficient, and engaged Miss Florence Macbeth to sing the mechanical doll. The result was joy for the audience. The highly colored song and cadenzas of the automaton poured from her lips like the jewels of the old fairy story's heroine, and they were jewels of the finest water, except

perhaps for those just at the first and for some of the most exalted diamonds.

CHICAGO EXAMINER.

Miss Macbeth's coloratura and hairspring gesture were the best things on the soprano side of the opera.

CHICAGO EVENING JOURNAL.

The one who was not miscast was Florence Macbeth, singing the role of the doll, Olympia, the same that she sang on the Saturday night when the opera was presented on the "popular" series. Miss Macbeth sang the role like the gallant little artist that she is, accurately, brilliantly, and with expert attention to its comedy possibilities. The honors of the one act in which she appeared were entirely hers.

CHICAGO EXAMINER.

Miss Macbeth was fascinatingly clock-like in her pert coloratura trills. The part is amusing and witty. So is Miss Macbeth.

CHICAGO DAILY TRIBUNE.

"Hoffman" Repeated.

The little coloratura, Florence Macbeth, made a brave and successful effort against private woes and sang the doll's music excellently.



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SECOND TOUR

Oct. 6th, Bangor, Me. } Maine Festival.
Oct. 10th, Portland, Me.
Oct. 21st, Norwalk, Conn.
Oct. 25th, New York Recital.

Nov. 2nd, Mobile, Ala.
Nov. 16th, Norfolk, Va.
Nov. 18th, Private affair, New York City.
Nov. 20th, Duluth, Minn.
Nov. 21st, St. Paul, Minn.
Nov. 24th, Detroit, Mich.
Nov. 27th, New York City.
Nov. 28th, Syracuse, N. Y.

Dec. 5th, Kansas City, Mo.
Dec. 7th, Cincinnati, Ohio.
Dec. 10th, Boston, Mass.
Dec. 12th, Private affair, New York City.
Dec. 14th, Albany, N. Y.

Jan. 2nd, Columbus, Ohio.
Jan. 5th, Boston recital.
Jan. 8th, Warren, Ohio.
Jan. 9th, New Philadelphia, Ohio.
Jan. 11th, Alliance, Ohio.
Jan. 12th, East Liverpool, Ohio.
Jan. 16th, Chicago, Ill.
Jan. 19th, Cleveland, Ohio.
Jan. 20th, Milton, Mass.
Jan. 22nd, Bangor, Me.
Jan. 23rd, Waterville, Me.
Jan. 24th, Lewiston, Me.
Jan. 26th, Washington, D. C.

Feb. 1st, New York recital.
Feb. 5th, Portland, Me.
Feb. 6th, Rockland, Me.
Feb. 7th, Brunswick, Me.
Feb. 8th, Berlin, N. H.
Feb. 9th, Augusta, Me.
Feb. 13th, New York Oratorio Society, New York City.
Feb. 19th, Fresno, Cal.
Feb. 20th, Four engagements with Will L. Greenbaum of San Francisco, Cal.
Feb. 26th, Sacramento, Cal.

Mar. 1st, Los Angeles, Cal.
Mar. 2nd, San Diego, Cal.
Mar. 3rd, Redlands, Cal.
Mar. 5th, Santa Barbara, Cal.
Mar. 12th, Salt Lake City, Utah.
Mar. 19th, Tour in Canada, six engagements.

Apr. 9th, Providence, R. I.
Apr. 11th, Warren, Ohio.
Apr. 13th, Oxford, Ohio.
Apr. 16th, Toledo, Ohio.
Apr. 17th, St. Louis, Mo.
Apr. 22nd, Omaha, Neb.

May 26th, Evanston, Ill.

OTHER DATES PENDING

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SYBIL VANE,
Soprano.

Sybil Vane's New York Program

Sybil Vane is a name that the American public is just beginning to hear about, but in England and on the Continent it has long been a familiar one; in England, especially, it has grown into what Americans are in the habit of calling "a household name." With a voice of remarkable purity and richness, a personality that immediately makes itself felt to the audience and a sincerity of artistic intent that rarely fails to win admiration, Miss Vane has won her way to success in her own country in a surprisingly short time, and at an age that is even more surprising, in view of its youthfulness.

Finding a peculiar fascination in the folksongs of the English speaking races and especially in those of her own

country, Wales, it is but natural that she has devoted a great deal of her time and art to these rare gems. In the program selected by Miss Vane for her second New York recital which is herewith appended, she has included a Welsh air to be sung in Welsh.

The program will be as follows: Recit and air, from the "Creation," Haydn; "Care Selve," Handel; "Song of Penitence," Beethoven; "Wir Wandelten," Brahms; "Meine Liebe ist grün," Brahms; "Morgen," Strauss; "Lied vom Winde," Wolf; "Après un Réve," Fauré; "C'est l'extase," Debussy; "Green," Debussy; "Chère Nuit," Bachelet; "Bells of Aberdovey" (Welsh Air), arranged by Emlyn Evans; "Do Not Go My Love," Hageman; "You are the Evening Clouds," Horsman; "Slumber Tree," Ivor Novello; "My Lover Comes on the Skee," Clough-Leigher.

Organ Recital in Brooklyn

On Saturday evening last, January 20, a students' organ recital of unusual merit was given in the auditorium of the Central Branch Y. M. C. A., 55 Hanson Place, Brooklyn.

Last year a number of musical courses were successfully given under the auspices of the educational department, and the results have been so encouraging that it was decided to establish the Central Music School is an integral part of the educational work of the association.

Rev. Henry C. Briggs, A. M., A. A. G. O., a clergyman-organist, is director of this school, having held positions in many churches during the past twenty-eight years, and studied with the best instructors, including George W. Moyan and Rafael Joseffy.

Several of Mr. Briggs' pupils played at the recital, of which the program follows: Grand chorus in march form, op. 84 (Guilmant), Mr. Briggs; toccata (Dubois), barcarolle in E minor (Faulkes), Edith J. Hill, organist, Shaw Avenue M. E. Church, Woodhaven, N. Y.; reading (selected), W. T. Wetmore; "Grand Choeur" (Spence), "To a Wild Rose" (MacDowell), Howard S. Lasslett, organist, North Baptist Church, Jersey City; violin solo, allegro from sonata XVII (Mozart), John E. Klenner; toccata in D minor (Spinney), fantasie (Stainer), Elmer Zimmer, Brooklyn, N. Y.; reading (selected), W. T. Wetmore; scherzo, op. 132 (Rheinberger), "The Answer" (Wolstenholme), Mabel E. Burnett, organist, Wells Memorial Presbyterian Church, Brooklyn; improvisation on an Ori-

ental theme, Lester M. Hunkele, organist, St. Louis' R. C. Church, Brooklyn, N. Y.; "April Song" (J. H. Brewer), "Communion" (Renaud), Richard G. Stock, A. A. G. O., organist Presbyterian Church, Leonia, N. J.; reading (selected), W. T. Wetmore; "Evensong" (Johnston), Edward M. Stein, organist Trinity E. L. Church, Grantwood, N. J.; violin solo, "Siciliano and Rigaudon" (Francoeur-Kreisler), Mr. Klenner; toccata and fugue in D minor (Bach), Mr. Briggs.

John E. Klenner is teacher of violin at the association, the courses offered being in organ, piano, violin and theory.

Beutel Pupil Makes Successful Appearance in Recital

Grace Ward, an artist pupil of Carl Beutel, the American pianist, teacher and composer, recently appeared in recital at Fort Worth, Tex., and scored an emphatic success. Miss Ward displays remarkable natural talent, together with thorough training which she has enjoyed at the hands of her accomplished teacher. With continued serious study this young lady of sixteen summers should in the near future prove a valuable acquisition to America's rapidly increasing coterie of successful concert pianists. The difficult and comprehensive program offered by Miss Ward is given below:

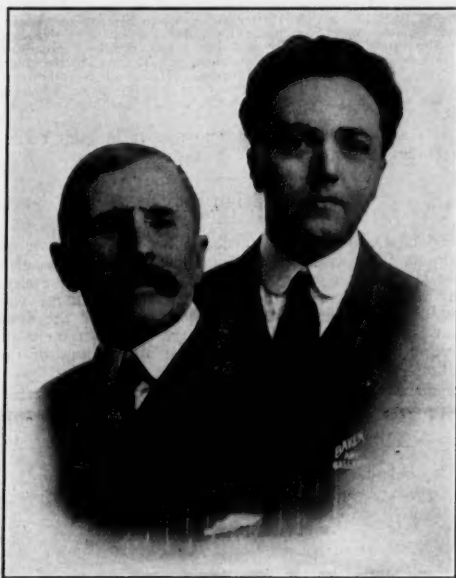
Sonata in E minor, op. 7.....Grieg
Tempo di Minuetto.....Zanella
La Coquette.....Carl Beutel
Marcia, from the suite, op. 92.....Raff
Concerto in B flat minor.....Scharwenka

FANNING SINGS NINE ENCORES AT HIS NEW YORK RECITAL

Large Audience Hears Gifted Baritone in an Interesting Program

Cecil Fanning, baritone, accompanied by H. B. Turpin, sang a great variety of fine songs at his recital in Aeolian Hall, New York, on Friday afternoon, January 19. The hall was well filled and the enthusiasm of the audience took the practical shape of recalling the singer many times to the platform and getting as many extra numbers from him as he was willing to supply. The artist is especially good in the enunciation of his syllables. Not a word was missed during the entire recital, whether the singer sang in German, French or English. A program book was a superfluity except to supply the translation of the foreign words. Singers who are careful to enunciate their syllables are usually attentive to the meaning of the poem. Cecil Fanning is no exception to this rule. He put the dramatic elocution of Loewe's "Der Erlkönig" above the lyrical beauty of the melody and of the individual tones, and he frequently allowed the consonants of the words to dominate the music of the composer. Loewe himself would have justified the singer in his treatment of this particular ballad, which Wagner has pronounced to be superior to Schubert's setting because it is more dramatic. But of course Cecil Fanning did interpret all his songs in the same way. Some of them were pre-eminently lyrical, and some were frankly sentimental. The complete program follows:

"Der Wanderer" (Schubert), "Frühlingsglaube" (Schubert), "Aufträge" (Schumann), "Der Erlkönig" (Loewe), "Edward" (Loewe); Persian songs (Mirza-Schaffy), Nos. 6 and 5 (Rubinstein, "Zur Ruh", "Zur Ruh" (Kerner) (Hugo Wolf), Kid-Dance (Garberg) (Grieg), "O Thou



CECIL FANNING (right) AND H. B. TURPIN.

Billowy Harvest Field" (Tolstoi) (Rachmaninoff), "Le Petit Bois d'Amour" (old French), "Jean Bête" (old French); "Le Cycle du Vin" (old French); "A Sicilian Spring" (poem by Cecil Fanning) (Francis Hendriks), May-Day (Blour) (Richard Walthew), "The Last Leaf" (Oliver Wendell Holmes) (Sidney Homer).

H. B. Turpin gave an admirable account of the piano accompaniments.

PITTSBURGH

John McCormack Triumphs Again—Eddy Brown Scores With Art Society—New Syrian Mosque

Pittsburgh, Pa., January 18, 1917.

John McCormack, the ever popular tenor, gave his second concert of the season in Pittsburgh, January 17, which was the first public concert to be given in the new Syrian Mosque.

Mr. McCormack gave three groups of songs and sang one aria. His work at this time was even more pleasing than on his previous visit here, and he sang to an audience of about 3,000 persons, which is no doubt the largest audience any artist has drawn here.

The assisting artist was Donald McBeath, violinist. Mr. McBeath has of course been heard on previous occasions also, but at this concert his playing showed more of the true artist ability than it has in the past, and he was received with warm applause.

Edwin Schneider, accompanist and composer, again displayed his artistic ability as an accompanist, and his work added much to the concert. The entire program was enthusiastically enjoyed and both artists were gracious with encores.

Eddy Brown With Art Society

January 12 the Art Society of Pittsburgh gave its fifth concert of the season, presenting Eddy Brown, violinist.

Mr. Brown used for his program Beethoven's "Kreutzer Sonata," Max Bruch's "Scotch Fantasia," Lenalle-Brown's "Sarabande et Pastorale," Schumann-Auer's "Vogel als Prophet," Tartini's variations on a theme of Corelli, Handel's largetto, Beethoven's rondino, and Paganini-Brown's caprice No. 22.

Mr. Brown is a true artist and ranks with first violinists of the country, his playing on this occasion was most sat-

isfying to his audience, which was demonstrated by the lingering applause, to which Mr. Brown graciously responded with encores.

New Syrian Mosque Ideal Place for Concerts

The New Syrian Mosque is a good auditorium for the holding of orchestra concerts or concerts to be given on a large scale, and for grand opera there is not believed a finer stage or seating arrangement could be found anywhere, and it is hoped that in the near future we may have grand opera established here annually and at prices that will give every one a chance to hear the Metropolitan artists.

H. E. W.

Herman Sandby's Recital

Herman Sandby's cello recital in Aeolian Hall, New York, on Tuesday afternoon, January 16, was heard with much satisfaction by a large audience. The recitalist's program included Grieg's fine sonata in A minor, for cello and piano, the cellist-composer's own concerto in D major, an elegy by Fauré, "Romance" by Debussy, adagio by Schumann, a waltz on themes by Weber, "Indian Lament," by Dvorák, a song of Tchaikowsky transcribed by the cellist, "The Swan," by Palmgren, "At the Fountain," by Davidoff.

Herman Sandby produces a tone of excellent quality, and his technical skill is equal to all the requirements of the music he played. His concerto in D was heard in New York last season with orchestra, if memory serves, and the impression made at that time was that it is unduly extended for the climaxes it contains. The harmonies follow one another with the freedom of unrelated sequence which many modern composers practise. Probably no one was more surprised than Mr. Sandby himself with this work, for he never had considered himself capable of such a work. It came to him while improvising and was completed in six weeks during his stay at a New York hotel. The audience was more lavish of applause after the shorter pieces, particularly after the more or less sentimental pieces which sound so well on the expressive upper registers of the cello, and compelled the recitalist to give several extra numbers. Richard Epstein presided at the piano.

A \$25,000 Concert

The Boston Symphony Orchestra, Ignaz Paderewski, and Fritz Kreisler, gave a concert at the Metropolitan Opera House, on Tuesday evening, January 16, for the benefit of the vacation fund. High prices of admission resulted in reported box office receipts of \$25,000. The orchestra played Smetana, Strauss, and Enesco numbers; Kreisler did the Mendelssohn concerto, and Paderewski the Schumann concerto. Both artists played also a group of solos, each.

HEINRICH HENSEL SINGS AT MUNICH

Van Rooy and Bruno Walter

On the 17th of November, Heinrich Hensel, the tenor, who will be remembered from his appearances at the Metropolitan, gave a joint recital in Munich with Prof. Josef Pembauer, pianist of the Leipzig Conservatory. Hensel sang Lieder from Brahms, Liszt, Strauss, Pfitzner, Max Schelling and Dr. Max Mahler, the critic of the Munich Neueste Nachrichten. He was in splendid voice and won great applause for his singing and interpretation. Pembauer was equally successful in his work. After the concert Hensel, in conversation with the MUSICAL COURIER representative, recalled with pleasure his experience in America and sent greetings to his many friends on the MUSICAL COURIER New York staff.

Schubert's "Winterreise"

Anton van Rooy, with Bruno Walter at the piano, gave a recital of Schubert's "Winterreise" cycle. Van Rooy is always an interpreter of the first rank and gave much pleasure, although his voice is no more what it once was. Bruno Walter, the general music director of the Royal Opera, proved that he is a splendid pianist as well as a fine conductor and at least half of the pleasure of the evening must be credited to his account. Needless to say, there was an audience which crowded the hall and accorded the artists a great demonstration.

M. O.

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MAE HOTZ

SOPRANO

Exclusive Management
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Marta Wittkowska Featured as Carmen With Cosmopolitan Company

Marta Wittkowska, the young Polish dramatic soprano, formerly of the Chicago Opera Company, under Dippel, and more recently of the Covent Garden Opera Company, is to make her New York debut in "Carmen" with the Cosmopolitan Opera Company, which opens its season at Madison Square Garden Theatre, beginning the week of February 5.

New Yorkers will be offered the opportunity of hearing this beautiful and talented singer in the role that she made famous in England. She possesses a voice of rare purity and unusual beauty, which she uses with taste and finish. In addition to this, she is said to be endowed with a remarkable dramatic ability, which makes her interpretation of Carmen equal to that of the famous Calvé, according to reports from across the ocean. Miss Wittkowska created the role of Joan in the production of "Joan d'Arc" given several years ago in London. Although she came to this country when a mere child, much of her time has been spent in England.

Last season, she sang at over 300 concerts for the benefit of the wounded soldiers and those at the front. Besides this she was singing in opera as a member of Sir Thomas Beecham's company. Overwork and illness terminated her engagements about nine months ago, when she came to this country to rest. During that time, Miss Wittkowska was offered an engagement with a prominent opera company, which she refused on account of many reasons.

"Carmen," said Miss Wittkowska, "is a very serious role as we all know. It is creative and one upon which the success depends entirely upon the artist who portrays it. It is very easy to make Carmen vulgar, which is the case with so many singers, but it is more difficult to make her



MARTA WITKOWSKA.

In the role of Carmen, with which she will open the season of the Cosmopolitan Opera Company on February 5.

dainty and alluring. For she really is that. Were she vulgar, she could not fascinate the way she does. Men are fascinated by wicked women who are dainty and sweet, perhaps, but never by the vulgar, common kind. An interpretation of that sort takes the real true meaning of the character away."

Miss Wittkowska explained that she lost herself completely in the role, which by the way is her favorite one, and one which she hopes to make successful in this country as well as abroad.

It may be interesting to note that the costume that she will wear in "Carmen" is very valuable and Miss Wittkowska paid \$200 duty to bring it into the country.

One may prophesy that she will make an ideal Carmen, inasmuch as she possesses all the requirements of the role, a slender and attractive appearance, abundant personality and one of the finest voices ever heard on the operatic stage in London.

Lada's Extended Tour

Lada, the rhythmic dancer, has been resting in New York for the past fortnight after the very extensive tour in the course of which she danced from New York to Iowa, and from Michigan to Texas, making the majority of her appearances with the Russian Symphony Orchestra. The tour opened in Pittsburgh where Lada danced with the Orchestra as a special feature of the annual fall Exposition. Following a week of nightly performances there she was seen in Newark, Ohio; Greenville, Ohio; Peoria, Ill.; Davenport, Iowa; Chicago, Ill.; Saginaw, Mich.; Grand Rapids, Mich.; Detroit, Mich.; Port Huron, Mich.; Seneca Falls, N. Y.; Auburn, N. Y.; Norwich, N. Y.; Elmira, N. Y.; Ithaca, N. Y.; Houston, Texas; Newark, N. J.; Franklin, Pa.; Wheeling, W. Va.; Huntington, W.

Va.; Roanoke, Va.; Greensboro, N. C.; Spartanburg, S. C.; and Charlotte, N. C.

Such was the success of her appearance at the concert given under the auspices of the Texas Woman's Fair, that the dancer now has engaged a tour of the Southern States, which will open in February and continue until March. One of her important engagements on this tour will be in Mrs. Jules D. Roberts' series in Dallas, the earlier numbers of which have been recitals by Mme. Matzenauer and Josef Hofmann. On this second tour of the South, Lada will be supported by her own string quartet and she has in preparation several new ballets, including a second one written by Gliere for her particular use. It was Gliere, it will be remembered who gave her the name which she uses professionally, and the ballad dance composed by him, entitled "Lada" has been one of the most admired numbers on her programs.

Zona Maie Griswold Winning Success in Texas

From Texas comes word of the success that is attending the appearances there of Zona Maie Griswold, the soprano. In December Miss Griswold made her third annual appearance in Grand Saline, Texas, where she appeared under the auspices of the Grand Saline Band. As in the past, she sang in a manner which delighted her audience, deepening the already favorable impression which her work in the past had created. Her accompaniments were played by W. J. Marsh; of Fort Worth. On January 9 Miss Griswold appeared as soloist with the Apollo Chorus of Fort Worth, where her singing called forth the appended praise in the Star-Telegram of that city:

Zona Maie Griswold, soprano, charmed an audience which packed the Broadway Presbyterian Church Tuesday night for the festival concert at the opening of its new organ, no less by the charm of her manner than the beauty of her voice.

Miss Griswold appeared in a varied program which showed to advantage both the quality of her voice, which already has gained her an enviable reputation in the East, and her interpretative ability. She threw herself fully into her songs, from the humorous and frolicsome "Vergiliches Stueckchen," by Brahms, to the tragic prayer of Tosca, from Puccini's opera. Her evident interest in both her work and her hearers put them into sympathy with her from the start, and all of her numbers were enthusiastically received.

Miss Griswold was scheduled to appear in joint recital with Hallet Gilberté, the composer, on January 24.

A Musician Shot

Rowland D. Williams, a music teacher and composer of Oklahoma City, was shot to death last week, as was also Nellie M. Dunn, a young school teacher of the same city. John M. Couch, a brother-in-law of Miss Dunn, was arrested as the murderer. It is thought he did the deed out of jealousy, for he is said to have been extremely attentive to his sister-in-law in the past and jealous of the attentions paid her by Williams.

LEO ORNSTEIN**The Russian Pianist**

FIRST COLUMBUS APPEARANCE
January 9, 1917

"Ornstein is not merely a revolutionary composer, he is a splendid pianist. The broad, decisive tone of the Rachmaninoff prelude; the rapid, pauseless 'Danse Negre,' by Cyril Scott; the delicacy of his Chopin and the crisp phraseology and brilliant tonality of his Mendelssohn-Liszt 'Wedding March' all made him an interpreter individual."—Columbus Dispatch, January 10, 1917.

FIRST QUEBEC APPEARANCE
January 24, 1917

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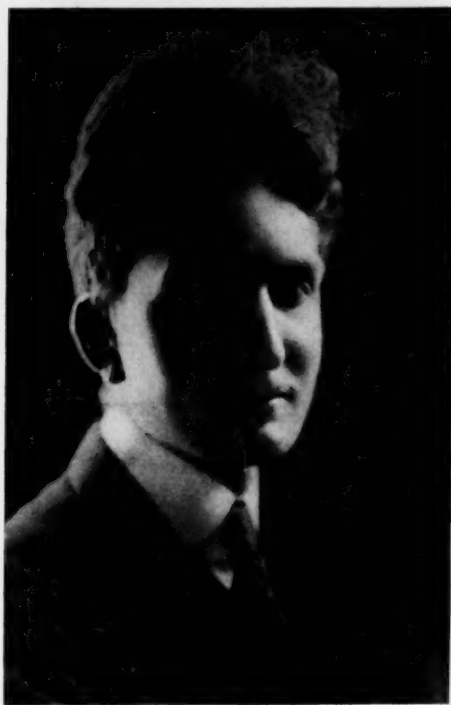
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Anent Aurelio Giorni

Aurelio Giorni, who gave a New York recital earlier in the season with marked success, has enjoyed a life marked by the unusual at every turn. He is the son of the well known singer, Linda Giorni, and the noted Italian landscape painter, Carlo Giorni. The young pianist also has the distinction of being the grandson of the famous Danish sculptor, Thorwaldsen. When he was six years old, Aurelio Giorni began his studies with Sgambati. On taking his



AURELIO GIORNI,
Pianist.

examinations at the close of his instruction at St. Cecilia's Academy, Rome, he passed with the highest mark in the institution's history. This meant passing seven subjects perfectly, each reviewed by seven professors, making a total of forty-nine more than perfect marks. Giorni was only fifteen at the time, the youngest student to be graduated in more than a quarter of a century. From Italy he went to Germany, where he was admitted to the Meisterschule. He studied under Humperdinck, Busoni, Gabilowitsch and Lhevinne, and appeared in concert in Berlin, London, Rome, Copenhagen and other music centers of Europe.

A Concert for Charity With an Unusual Program

A concert for the benefit of the New York Association of Women's Workers will be given at Aeolian Hall, Saturday evening, January 27, at 8:30, through the courtesy of Philip Berolzheimer, a graduate of the Guilman Organ School of New York and honorary member of the Alumni Association. Mr. Berolzheimer has consented to play a group of solos by Bach, Borowski, Lichey and Purcell, on the grand organ in the hall at this time. Dr. William C. Carl, director of the Guilman Organ School and pupil of the late Alexander Guilman of Paris, has arranged the program and will play several selections with orchestra and also solo numbers by Bach and Widor.

The Indian princess, Tsianina, who has toured the country with the American composer, Charles Wakefield Cadman, will make the trip from the Far West especially for this engagement, and will wear the native dress of her

tribe. Tsianina (pronounced Chi-nee-nah) has a voice of beautiful quality, and has attracted wide attention at her appearances, by the beauty of her voice, and her artistic singing of the native music, and the Cadman songs.

The Aeolian Choir (forty-five voices) under the direction of N. Lindsay Norden, will sing two groups of Russian part songs, and appear in costume. The choir specializes in the music of Russia, and enjoys a high reputation.

An orchestra of brass instruments and kettledrums will play in connection with Dr. Carl at the organ. This is a combination rarely heard and will doubtless prove a valuable addition to this unique program. The concert is under distinguished patronage. Seats may be secured from the secretary, Virginia D. H. Furman, Columbia Trust Company, 358 Fifth avenue, New York.

Humiston Conducts

On Friday evening, January 19, the Deutscher Frauen-Verein gave a concert at the Hotel Astor, New York, under the direction of Annie Friedberg, the proceeds of which were for the benefit of widows and orphans. The soloists were Matja Niessen-Stone, the well known mezzo soprano of the Metropolitan Opera Company; Margaret Christians, soprano of the Irving Place Theatre; Rafael Diaz, tenor of the Boston Opera Company, and Heinrich Meyn, baritone. All sang excellently and were heartily



**EUGEN
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applauded by the large audience. Mme. Niessen-Stone was especially charming in "Del mio coro," from Haydn's "Orpheus and Euridice," with orchestra, which greatly pleased the audience.

W. H. Humiston, assistant conductor of the Philharmonic Orchestra, led a small orchestra made up of members of that organization in the accompaniments of the principal numbers and also in four small orchestral numbers from Bach. Mr. Humiston's work was excellent in every respect, both from the technical and musical standpoints. He evinced such thorough capability that one is led to hope some chance will allow him to display his work before a larger public in one of the regular concerts of the Philharmonic.

Vera Barstow Busy

Vera Barstow's manager, M. H. Hanson, states that the young violinist, after winding up a tour of New England at Fall River, left next day for Texas to open a short tour of that State, appearing in the Star Course of the Harmony Club of Fort Worth. The other artists of that course are Alma Gluck, Julia Culp and Leo Ornstein.

On her return north, Miss Barstow will appear as soloist with the Baltimore Symphony Orchestra under Gustave Strube on February 16, and with the Bronx Symphony Orchestra under H. F. Werle on February 17.

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Cornelius van Vliet's Success as Solo Cellist

Cornelius van Vliet, the principal cellist of the Minneapolis Symphony Orchestra, is often chosen as soloist on the orchestra's programs. His work is invariably so serious, musicianly and excellently executed that his appearances are looked forward to with much anticipation by all. Recently he played the solo part of the Schumann concerto with the Minneapolis Orchestra under Emil Oberhoffer in Minneapolis and St. Paul. The press had the following to say:

In the cello concerto, so wonderfully executed by Cornelius van Vliet, Schumann seems to have been dominated by the thought of the solo instrument for which he was writing. The concerto is beautiful music, but during its course one constantly remembers that it is one of the most difficult compositions ever written for the cello. Its technical difficulties, many of which are appalling, were nimbly and smoothly surmounted by Mr. van Vliet's dextrous fingers, and a vehement encore brought the counteracting benediction of Schumann's exquisite Abendlied, arranged for cello and strings, and played by both soloist and orchestra with a deep sense of its hushed and heavenly beauty.—Minneapolis Morning Tribune, December 2, 1916.

It is replete with almost insurmountable difficulties, and especially so the first movement. Cornelius van Vliet, the soloist of the evening, covered himself with glory in the fulfillment of his exacting task. In spite of the technical horrors whose abysses commanded constant watchfulness, his attention was centered on a soul-



CORNELIUS VAN VLIET,
Cellist.

ful interpretation of the beautiful music. His art as virtuosic and interpreter were at their height in the second and third movements.—Minneapolis Journal, December 1, 1916.

Cornelius van Vliet, first cellist of the orchestra, and a virtuoso of international reputation, was soloist of the evening, and was, as always, eminently satisfying. He does not depend alone upon great technical skill.—St. Paul Daily News, December 1, 1916.

LEO, JAN and
MISCHEL

CHERNIAVSKY

3 Soloists

VIOLINIST
PIANIST
'CELLIST

Press Comments on the First New York Appearance of Leo, Jan and Mischel Cherniavsky in Carnegie Hall, January 16

New York Times: "They gave an artistic and enjoyable performance. . . . Their ensemble playing was finished and highly developed in all shades of expression in the music. The pianist brother has a brilliant, graceful and facile style. . . . both the string players are skillful executants upon their instruments, intelligent and sympathetic."

New York Sun: "Jan Cherniavsky played three Chopin compositions in a manner that showed not only technical perfection, but a sympathetic understanding of the meaning underlying the score of his music. He was obliged to give three encores."

HAENSEL & JONES, Aeolian Hall, New York, Mgrs. American Tour

New York Telegraph: "The Cherniavsky debut wins large audience. Arensky's trio in D minor was first presented, creating at once a favorable impression which steadily increased as the program proceeded."

New York American: "The musicians gave an enjoyable exhibition of ensemble work, faultless balance, technical proficiency and a finely developed sense of rhythm. Separately each manifested a broad range and beautiful tone quality and poetic understanding."

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AT SAN DIEGO.

Above, Ernestine Schumann-Heink. Centre, the People's Chorus, Willibald Lehmann, conductor; Dr. A. J. Stewart at the organ. Below, the Schumann-Heink night. On opposite page, John D. Spreckels, donor of the Spreckels outdoor organ at the Panama-California International Exposition.

THE COMING SAN DIEGO FESTIVAL

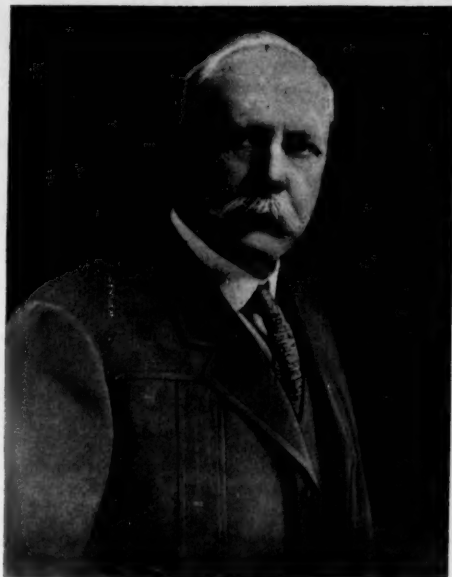
In order to furnish proper staging for the coming summer music festival at San Diego, Cal. (the first news of which was published in the MUSICAL COURIER last week), an orchestra pit in front of the outdoor Spreckels organ at the Exposition grounds in San Diego will be built for a symphonic body of seventy-five pieces. The present stage is to be greatly enlarged, and also changed in several other important respects. The background will be furnished by the immense organ.

The idea of the festival has taken strong hold on the fancy and particularly on the business sense of San Diego musical, civic and commercial circles, and no difficulty is being experienced about financing the enterprise on the large basis necessary for a brilliant success.

Mme. Schumann-Heink truly had a great inspiration when she formulated the idea of the San Diego Festival and made possible its practical beginning by contributing \$10,000 to an operating fund and offering her artistic services free.

In brief, the plan is to hold a music festival of not less than five performances every July, giving grand opera with all necessary costuming, scenery and music, with well known artists in the principal roles. The minor parts will be filled by capable American artists. Anton Hoff, according to present plans, will go to San Diego in April to take up his position as resident conductor and trainer of the chorus. Mme. Schumann-Heink plans to have the performances begin late in the afternoon, probably about four o'clock, and continue through the evening, with an intermission of an hour and a half or more to be allowed for dinner. According to the present schedule, numbers from Wagner operas and Leoncavallo's "Pagliacci" will be given the first day; a complete performance of "Hänsel and Gretel" and selections from "Carmen" and "Aida," the second day, and a big symphony concert with noted soloists the third day. The following year the program will be devoted entirely to the performance of grand opera.





JOHN D. SPRECKELS.

AMONG THE ORGANISTS

Gounod's "Redemption" at Glen Ridge, N. J.—
Guilmant Organ School Has Lecture Course
—Recitals of the Week

Gounod's "Redemption" was given on Friday evening, January 19, under the direction of W. Franke Harling, at the Congregational Church of Glen Ridge, N. J. For this performance the quartet of the church—Gretchen Morris, Frieda Klink, James Price and Lyman W. Clary—had the assistance of Inez Barbour, Louise McMahon and May Froelich, sopranos; Rose Bryant, Flora Hardy and Helen Weiller, contraltos; Joseph Mathieu and Benjamin Berry, tenors, and Frank Croxton, bass. There was also an orchestra from the New York Symphony Society. Inez Barbour, Rose Bryant and Gretchen Morris were the soloists.

Guilmant Organ School

The lecture course of the winter term at the Guilmant Organ School was inaugurated on Thursday, January 11, by Adele Laeis Baldwin with a lecture on "Diction," a subject of large interest to choirmasters. Mrs. Baldwin, who has made an exhaustive study of the subject, interested a large number of the students.

Church of the Holy Apostles

Scott Wheeler gave the inaugural recital on the organ in the Church of the Holy Apostles on Wednesday, January 10. The rector, Dr. Denlinger, plans to have noon recitals given for the factory workers of the district. The next recital will be given on February 9 by Winfield Scott Wardell, Jr., organist of the church.

Recitals of Interest in the Public Schools

G. Waring Stebbins, assisted by Louis Mollenhauer, violinist, gave an organ recital on Sunday afternoon, January 14, at Erasmus Hall High School, Brooklyn, N. Y. Other recitals of that date include Albert Reeves Norton at Boys' High School, Edna Guttridge at Washington Irving High School, Manhattan; Wenzel Raboch, assisted by Edward Greene, tenor, at Morris High School, Bronx; Miles I. A. Martin, at Eastern District High School, Brooklyn, and Herbert Stavelly Sammond, at the Brooklyn Academy of Music.

Concert of the Arbuckle Institute Choral Club

The first concert of the second season of the Arbuckle Institute Choral Club was given on Wednesday evening, January 17, at the Institute, under the direction of Bruno Huhn. The soloists were Marie Morrissey, contralto, and Salvatore de Stefano, harpist; Elinor Graydon Smith was the accompanist.

Recitals of the Week

On Thursday evening, January 18, at the Church of the Holy Communion, David McK. Williams gave another of his organ recitals. His selections were splendid and his program intensely interesting. This talented young organist is fast making a name for himself.

T. Tertius Noble Organ Recital

T. Tertius Noble gave an organ recital at St. Thomas' Church on Sunday evening, January 14. He rendered selections by Rheinberger, Handel, Bach, Stanford, Beethoven, Wolstenholme and Adams. On January 21, Mr. Noble played an all-Wagner program.

FIFTH ANNIVERSARY OF THE
NEW YORK MUSICIANS' CLUB

The Musicians' Club of New York, 62-64 West Forty-fifth street, celebrated its fifth anniversary at the club rooms on Wednesday, December 20, 1916. This was essentially a night for members only.

An impromptu voluntary program was given by different members of the club. A male chorus composed of the following artists, George Carré, William Wheeler, Ed-

ward Carlson, John Fulton, Joseph Mathieu, John Kelly, John L. Thomas, Albert Pattou, Charles Harding, Donald Chalmers and A. Y. Cornell, was much enjoyed. Charles Gilbert Spross and Harry M. Gilbert at the piano. Carrie Bridewell, Donald Chalmers and George Carré were heard as solo numbers.

In the absence of Walter Damrosch, president, a speech of welcome was made by the vice-president, John Lloyd Thomas.

The following letter from David Bispham, former president, was received and read:

To my great regret a bad throat keeps me indoors this evening away from the party. I send this note, however, to express to your president, Mr. Damrosch, and the officers and members of the club, my sincere congratulations upon the fact of the club's arrival in safety and prosperity at the close of its fifth year, and to hope that it may continue to increase in strength and usefulness as time passes.

I am particularly sorry not to be present tonight in the capacity of an early president—but better so than become the late Mr. Bispham.

So, in a "night cap" made out of strong waters, I drink to you all on my way to the Land of Nod, and wish you all many happy returns of the day, a Merry Christmas and a Happy New Year, and remain your very cordial friend and fellow member,

DAVID BISPHAM.

At the conclusion of Mr. Thomas' speech, all members present signed their names in the register, which is to be

kept in the archives of the club. After a supper and the singing by all present of the old Christmas hymn, "Holy Night," the celebration came to a close.

Arthur Foote appeared at the Musicians' Club in an evening of his compositions, being assisted by the following artists: Mrs. MacCracken, soprano; Litta Grimm, contralto; Estrid Terkelsen, mezzo contralto, and the Tollefsen Trio.

These were the numbers given: Trio—"Sigh No More, Ladies," "Through the Rushes, by the River"; songs—"Irish Folksong," "In Picardie," "The Foxglove," "There Sits a Bird in Every Tree"; violin solos—"Melody," "Canzonetta"; duets—"A Song from the Persian," "The Voice of Spring"; songs—"There's a Ship Lies Off Dunvegan," "Constancy," "Memmon," "I'm Wearing Awa'"; quartet, op. 23.

Arthur Hartman appeared before a large and appreciative audience at the Musicians' Club of New York on January 8, 1917, and rendered a program of works by Nardini, Corelli, Erkel-Hartmann, Paganini, MacDowell-Hartmann, Grieg-Hartmann, Poldini-Hartmann, A. Walter Kramer, Gustav Saenger, Arthur Hartmann.

Among some of the most prominent members present was Florence Hardeman, the violinist.

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(1917)

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AND

Olive Nevin, Soprano

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JULIA CLAUSSEN AS SOLOIST
—with—NEW YORK SYMPHONY In PHILADELPHIA
WASHINGTON
BALTIMORE

The volume seemed impossible and in richness and sweetness it would have been hard to imagine anything better. It is doubtful if Brünnhilde in her glory of sacrifice ever had a more competent vocal interpreter.—The North American, Philadelphia, Jan. 9, 1917.

Julia Clausen sustained her high reputation. She belongs in the first rank of Wagnerian prima donnas.—Philadelphia Inquirer, Jan. 9, 1917.

Wonder spoken in that lyric of Brünnhilde!—The Ledger, Philadelphia, Jan. 9, 1917.

Full of volume—luscious in quality.—The Philadelphia Press, Jan. 9, 1917.

Julia Clausen might claim as her own Svengali's description of Trilby's voice, the greatest soprano, the greatest contralto, etc. It is a rich toned contralto of depth, liquid beauty and dramatic splendor, yet her range seems to show no limits. Her intensity in Brünnhilde's immolation evoked meanings that were expressed in exquisite tones that held a wealth of orchestral color in them.—The Washington Times, Jan. 10, 1917.

Her voice has the color of purple velvet in the lower middle tones and her upper register is as clear as a bell.—The Washington Post, Jan. 10, 1917.

The self sacrifice theme of the Götterdämmerung was sung with such great power and beauty, with so much truth and conviction that one might call it the "piece de resistance" of the program.—The Washington Herald, Jan. 10, 1917.

Such wonderfully rich and bell like tones that the audience was held spellbound! In the last great finale from Götterdämmerung Mme. Clausen and the orchestra carried the audience literally on wings of song and sound to the gates of Walhalla itself.—The Sun, Baltimore, Jan. 11, 1917.

The appearance of Julia Clausen was a positive triumph, not in many long days has a singer of such noble gifts been heard in this city.—The Baltimore News, Jan. 11, 1917.

Julia Clausen is a superb artist—she sings with splendid style. The timbre of her voice is very rich and warm, but it is also a very brilliant organ, and her exquisite artistry, the purity of tones and the clarity of diction made a profound impression.—The Evening Sun, Baltimore, Jan. 11, 1917.

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PHILADELPHIA ORCHESTRA RANGES FROM MOZART TO ELGAR

Musical Treats by Home Organization—Franz Schubert Bund Events—Standardization and School Credits Discussed—Kreisler in Recital—Van den Beemt Lecture—Matinee Musical and Mendelssohn Clubs in Concerts—Boni-Goldsmith Recital

The Philadelphia Orchestra concerts on Friday afternoon and Saturday evening of last week were indeed musical treats of non-complex forms, pure melody and calm enjoyment.

Stokowski's portrayal of the Beethoven overture "Prometheus," as unfolded by the orchestra, contained all the subtle touches of light and shade that could be desired, while the straightforward as well as pleasing tonal simplicity of the work was fully realized and carried onward by the vehicle of a delightfully pulsating rhythm.

In placing Mozart's G minor symphony on the program, the conductor again established the fact that the classical school is by no means passé. If nothing else, the rapt at-

tention maintained throughout its exposition and the applause with which the overflow audience greeted the conclusion fully substantiated this fact. Relative to the interpretation there was no wild or bombastic attempt to make a Strauss or Wagner out of Mozart. On the contrary, every detail of nuance, tonal volume and delicacy was given in a spirit true to the work and its creator's intent.

The final number listed was Elgar's "Enigma," variations, designed to depict the moods and characteristics predominating in an equivalent number of the composer's friends whose names were indicated by initials placed opposite their respective musical reflection. Despite the numerical ponderance of the variations, the entirety was

thoroughly enjoyable, interesting and free from all nerve wearing tendencies. The secret of this lay in the brevity of the parts, their fullness of inspiration and the colorful contrast of interpretation given the number as a whole by the orchestra. The solo cello work allotted Hans Kindler in one of the sections was efficiently performed, while Oscar Schwar and his tympani came nobly to the foreground in certain passages of another division. There were all sorts of friends represented, melancholy, happy, studious, sympathetic and riotous.

The soloist on the occasion was Horatio Connell, a baritone, it may be safely said, excelled by no other in his special field of endeavor. Mr. Connell sang a recitative and aria by Handel, with fine poetic and dramatic spirit. His rich and lofty tonal vistas are beyond adequate description, other than to say they were produced by a voice of smooth, vibrant and rich quality that, coupled with praiseworthy enunciation created a wonderful effect and was crowned with a tumult of applause.

Later on the soloist gave a group of songs from Mahler and Schubert. Among them Schubert's "Wohin" was particularly well done, on account of the perfect balance with which it was rendered. The deviation from the popular conception, which as a rule partakes of a declamatory nature, added an effectiveness that is otherwise lost. Throughout the solo work Mr. Stokowski led the orchestra to a complete agreement with Mr. Connell's ideas and the purpose of the scores.

Lang Symphony to Be Produced in Philadelphia

Announcement is made that the Franz Schubert Bund is to produce Doctor Henry Albert Lang's fourth symphony on Sunday evening, February 4, at the Forrest Theatre. This work is a prize symphony and has been performed by the Chicago Symphony Orchestra and the Minneapolis Symphony Orchestra. It is remarkable for its serious treatment, its absolute art and the correlation of its various beautiful themes. To an extent modern in treatment, it by no means partakes of the wide reaching and striving for effect so noticeable in works of many present day composers. The work of Doctor Lang in the field of composition has been prolific and worthy of much praise. His mode of expression is lucid and his subjects voiced with the utmost regard for musicianship, intellect and emotional balance.

Before an attendance that crowded the house the Franz Schubert Bund, under the direction of Walter Pfeiffer, gave a concert in the Forrest Theatre on Sunday evening, January 14. The principal number on the program was Tchaikovsky's symphony No. 4 in F minor, introduced by the "Le Carnaval Roumain" overture from Berlioz. The symphony was given an excellent interpretation by Mr. Pfeiffer and his capable organization of eighty instrumentalists, both the tonal and expressive balance being extremely efficient and enjoyable.

The soloist on the occasion was Mary Josephine Comerford, who offered "Voce di Donna," from "La Gioconda" (Ponchielli) and the "Erlkönig" from Schubert. Miss Comerford possesses certain promise, but is yet too young to attempt such works as were selected by her on the occasion in question. The concert was brought to a close by a fine presentation of Liszt's Hungarian rhapsody, No. 2.

Talk on Standardization and School Credits for Music Study

In the parlors of the Walton Hotel, on Tuesday morning, January 9, Alexander Hennemann, of the Art Publication Society (publishers of the "Progressive Series of Piano Lessons") gave a thoroughly interesting talk on music teaching standardization and at the same time disclosed a method of agitating the recognition of music as an elective major course in various high school and college curricula throughout the country. Mr. Hennemann's remarks were lucid, to the point, and logical. In conclusion P. D. Cone, eastern manager of the society, spoke of some excellent plans whereby other cities had brought about a very desirable realization of the movement with little or no opposition. The audience represented many of the best teachers in the Quaker City and their satisfaction with Mr. Hennemann's address was very pronounced.

Fritz Kreisler in Philadelphia Recital

Fritz Kreisler again displayed his wonderful violin art at the Academy of Music on Saturday afternoon, January 13.

Lecture by Hedda van den Beemt

At Witherspoon Hall, Thursday afternoon, January 18, Hedda van den Beemt of the Philadelphia Orchestra gave a decidedly interesting educational lecture on the violin. Introduced by an exhaustive talk, his subject was illustrated by lantern slides to bring forth various vital factors in relation to the tracing of several kindred bow instruments that led up to the violin as we know it today.

At the conclusion of his remarks, Mr. van den Beemt gave thoroughly enjoyable renditions of the first movement from Rode's concerto in A minor; adagio from first sonata, Bach; duetto by Leonard arranged by Mr. van den Beemt and the "Legende" from Wieniawski. The concert was the second of a series of musical talks for the benefit of the Philadelphia Orchestra Endowment Fund.

Matinee Musical Club in Concert

The Matinee Musical Club of Philadelphia gave an unusually fine concert in the Bellevue Stratford ballroom on Thursday evening, January 18. The club orchestra, under the directions of Nina Prettymann Howell, played two selections from MacDowell, after which under the leadership of Helen Pulaski-Innes, the large chorus of female voices, assisted by the club orchestra, rendered several numbers in a tasteful manner. The soloists, drawn from the ranks, on the occasion, were May Farley, Marion Loughney, and Dorothy Wolff. The assisting artists were Donald Redding, baritone, and Antonia Torello.

Mendelssohn Club in Concert

The opening concert of the Mendelssohn Club under the new chorus director, N. Lindsay Norden, of New York, was given Thursday evening, January 18, in Horticultural Hall. The program was varied and Mr. Norden dis-

Washington Gives an Ovation to EMMA ROBERTS

American Contralto Appears as Soloist with Russian Symphony Orchestra in an All-Russian Program at the National Theatre on January 5th, in the Presence of The President and Mrs. Wilson

The Press of the Capital Is Unanimously Enthusiastic:

EMMA ROBERTS, a contralto new to us, WAS GIVEN AN OVATION. Miss Roberts has A VOICE OF RICH BEAUTY that has no single artifice in its delivery and that possesses a rare uniformity throughout its range. It is A GENUINE CONTRALTO with deep feeling in it that is akin to tears. In her second group of songs the plaintive "Soldier's Bride" of Rachmaninoff, with its wail of perfect vocalization, and the three folksongs, Miss Roberts showed the temperament of the dramatic artist, making her comedy quite irresistible. THESE SONGS WERE BEAUTIFULLY SUNG.—WASHINGTON TIMES.

Emma Roberts, the assisting artist, made a most favorable impression. She has a CHARMING PERSONALITY which greatly assists her RICH CONTRALTO in winning her hearers. Her voice is of sufficient power and long range, as was exemplified in her second song, "Keen the Pain" by Rachmaninoff, when after touching high A flat, she had covered two octaves. Pure contraltos are quite as scarce as great tenors, and when one is heard possessing MELLOW, CELLO-LIKE NOTES as well as THE ABILITY TO SOAR TO HEIGHTS TO BE ENVIED BY MEZZOS WITHOUT THE LOSS OF THE BEAUTIFUL CONTRALTO QUALITY, it is a treat indeed. SUCH WAS MISS ROBERTS' VOICE.—WASHINGTON EVENING STAR.

Miss Roberts Is Available for Recital, Concert or Oratorio

Exclusive Direction: JOHN W. FROTHINGHAM, Inc., Aeolian Hall, New York
Western Associate, James E. Devoe, Dime Bank Bldg., Detroit, Mich.

WESTERN PRAISE FOR VIOLINIST

SKOVGAARD

Appended are comments of the press on the work of Skovgaard and his company on their Western Tour

The entertainment given by Skovgaard, the Danish violinist, and his company at the Presbyterian Church last evening was one of the most enjoyable musical attractions that has visited Pendleton for some time.

Among the singers Mary Maiben Allen, contralto, and A. N. Engle, baritone, stood out above the rest. One of the features of the evening was the skillful way Miss Allen sang an aria from Donizetti's "La Favorita." Her full, melodious voice found great opportunity to show itself in the opera selection, and she displayed that she possesses musical culture and a voice of rare quality. The baritone's biggest number was the prologue from Leoncavallo's "Pagliacci," always a difficult thing to handle even by masters. Mr. Engle is a young man, but that he has a bright future none will gainsay who heard him last night.

As for Skovgaard himself, it is sufficient to say that he is a genius and an artist of the first magnitude. He interpreted more than a dozen selections which only those who are more than ordinarily proficient can handle. Alice McClung-Skovgaard was greeted enthusiastically when she came out to render her number, and she has lost none of her genius with the piano. She is an artist, a true artist.—Pendleton (Ore.) Daily Star, December 6, 1916.

It was in fact one of the best things in a musical line which Aberdeen has seen in many months. The playing of Skovgaard himself was all that has been said of it as to quality, and he received many encores.

Mary Maiben Allen was the favorite with the audience, and her songs all were greeted heartily, and she responded graciously to the demand. She sang more than ordinarily on account of the illness of Aubrey N. Engle, who is ill in Seattle. "My Heart's Desire" and other desert love songs, sung in Turkish costume by Miss Mildred Haynes was greatly appreciated, as also was Miss Drought's rendition of the flower duet from "Madame Butterfly," sung with Miss Allen.

Madame Skovgaard, as accompanist and also in concerted and solo numbers, did excellent work. There was in fact no number on the program not in itself excellent.—Aberdeen (Wash.) World, December 10, 1916.

Before an audience of almost 1,000 persons in the auditorium of the Lewiston high school last night the New York Metropolitan company, comprising six artists and featuring Axel Skovgaard, Denmark's greatest violinist, gave a concert that for genuine excellence seldom has been equaled in this city. The audience knew well what was in store as soon as the first number had been finished, for it was plain that a musical entertainment of rarest merit was to be heard.

Miss Drought possesses a voice of remarkable beauty of tone and of great flexibility. The contralto of Miss Allen proved a revelation to a local audience and her stage presence charmed. She possesses a deep rich voice of unusual range and resonance and her audience was won completely with her work.

"The Desert Love Song" and a group of three lighter numbers proved that Mildred Haynes is a dramatic soprano of unusual excellence. Miss Haynes sings with a naturalness that is welcomed by audiences and her rendition was received with great applause.

The third number presented Skovgaard. The master was heard in a sonata, G minor, and his howling almost served to hypnotize his hearers. Skovgaard plays with all the fire and intensity that artists of his calibre display when before the footlights and his selections, well chosen, too, were received in a manner bordering on the vociferous. So earnestly did the audience plead for more after Skovgaard's second appearance that he consented to play "Way Down Upon the Suwanee River," and the number added laurels to his already great fame locally.

Aubrey Engle, baritone, gave the prologue from "Pagliacci" in costume. Mr. Engle has a stage appearance that appeals. His voice is very clear; his range is great; his enunciation perfect, and he shows a schooling that only great artists can lay claim to. His number received an ovation, and responding to an encore he sang "Invictus," which pleased even more than his first number.

Alice McClung-Skovgaard, pianist, gave a solo that captivated. Gifted with strength, personality and fine musical perception and a brilliancy of technique that is exceptional, Mrs. Skovgaard won the applause of the audience both as a soloist and as accompanist.—Lewiston (Idaho) Morning Tribune, December 9, 1916.

Representative: Vladimir Neveloff, 133 East 16th Street (Fifth Floor)

New York City

played a decidedly firm understanding of the chorus as well as the scores he selected. Then, too, he is fortunate in having such a thoroughly well trained and sympathetic body of singers as the Mendelssohn Club is, with which to work.

The soloist on the occasion was Marie Stone Langston. This excellent contralto was in fine voice and sang with much taste, beautiful color effects and a keen mental conception of the numbers she rendered. As a tribute to the late Dr. W. W. Gilchrist two selections were offered in memoriam. "Evening Hymn" for alto solo and chorus by the late conductor and Sullivan's "The Long Day Closes" were the compositions chosen for this part of the program. The balance of the works rendered included, "The Day of Judgment" by Arkangelsky, "Credo," Gretchaninoff, and "Christmas Song" from Von Herzogenberg.

Boni-Goldsmith Recital at Witherspoon Hall

On the evening of January 15, Michel Boni, tenor, assisted by Dorothy Goldsmith, pianist, gave a recital at Witherspoon Hall. Mr. Boni offered a series of five song groups in French, German and Russian. The work of Miss Goldsmith was extremely commendable. Her pianistic attainment is always enjoyable, profound, and artistic, while the three Chopin numbers first given were played with much poetry and emphasis, yet the Neapolitan collection offered later on was presented with more contrast and tonal command. Especially in this group did Sternberg's "Etude de Concert" stand out brilliantly and in delightfully sympathetic as well as pleasing rhythmic moods.

G. M. W.

Ellis Clark Hammann, a Busy Artist

For Ellis Clark Hammann, the gifted pianist, who is widely known to the musical world as an accompanist of unusual ability, the last three months of 1916 proved very busy ones indeed. Among the engagements which Mr. Hammann filled during that time may be mentioned appearances October 19, with Hans Kindler before the Wednesday Club, Harrisburg, Pa.; October 23, with Mr. and Mrs. Burton Piersol and Madeline McGuigan, at the Manufacturers' Club, Philadelphia; October 24, soloist with Charlotte Tyson, soprano, the New Century Club, Philadelphia; November 1, accompanist for Elizabeth Dickson's Philadelphia recital; November 6, the Rich-Kindler-Hammann Trio, at the Bellevue-Stratford, Philadelphia; November 13, accompanist for Thaddeus Rich, violinist, before the Monday Morning Musicales, at the Bellevue-Stratford, Philadelphia; November 15, accompanist at Hans Kindler's New York recital; November 15 (evening), accompanist for May Barrett, soprano, at the Schmidt Quartet concert; November 26, accompanist for Sascha Jacobinoff, violinist, at a private musicale; November 27, "In a Persian Garden," at the Manufacturers' Club, Philadelphia; November 30, accompanist for Sascha Jacobinoff, violinist, and May Barrett, soprano, at the Mercantile Club, Philadelphia; December 1 and 2 with the Orpheus Club, Philadelphia; December 6, joint recital with Horatio Connell, baritone, at Columbia University, New York; December 7, accompanist for Julia Heinrich, soprano, and Hans Kindler, cellist, at Germantown, Pa.; December 13, accompanist for Daniel Maquarre, flute, at the Monday Morning Musicales, Bellevue-Stratford, Philadelphia; December 20, joint recital with Thaddeus Rich, violinist, at Hazelton, Pa.; December 21, accompanist for Greta Torpadie, soprano, and Hans Kindler, cellist, Chestnut Hill, Pa.; and December 27, accompanist for Domenico Bove, violinist, and May Barrett, soprano, with the People's Choral Union, Philadelphia, Pa.

Tilly Koenen's Experience

With New York Hotels

Tilly Koenen is the happy possessor of a rich sense of humor, and she goes through life, in the main, smilingly. She counts all experience as educational, and is invariably upon the qui vive for new and inspiring adventures.

Her recent visit to New York was charged to the brim with experiences. Gotham's hotels were crowded to the door and Miss Koenen knocked at the famous portals in vain.

One of the world's most famous divas to be left out in the cold? It was not to be thought of. A rescuer arrived at the critical moment of the prima donna's plight. The knight errant was none other than the manager in chief of the Metropolitan concert bureau and one of the distinguished personalities identified with the Broadway temple of the lyric art. Seconded by his charming wife, Mr. Coppicus cordially invited the Dutch contralto to confer upon them the honor of a visit during her stay in the metropolis. Miss Koenen asserts that "In Paradise" has nothing to do with a certain famous and exclusive ballroom not a thousand miles from the White Lights, but refers to a heavenly section which the Coppicus family have mapped out for themselves in one of New York's most exclusive apartment houses.

Donahue Plays at the Musicians' Club

In spite of the inclement weather of Sunday evening, January 21, a fair sized audience gathered at the Musicians' Club of New York to hear Lester Donahue, the successful young pianist. Mr. Donahue arrived late Saturday afternoon from his recent visit to the Pacific Coast and in the evening played before the Rubinstein Club. One might say that his youth enables him to cope with the most arduous circumstances.

His program on Sunday was indeed well arranged and brought forth the usual warm response from his audience. He opened with the Bach-d'Albert "Passacaglia," which was followed by the MacDowell "Sonata Tragica." This selection served to illustrate Mr. Donahue's finely poetic



SOME POPULAR COMPOSITIONS BY THE LATE SEBASTIAN B. SCHLESINGER, AMERICAN COMPOSER, WHO DIED RECENTLY AT NICE.

feeling, which is true and sincere calibre. Remarkable technic, finished style and well developed tone were in evidence throughout all his numbers. Liszt's "Waldesrauschen" was brilliantly interpreted, as was the "Sposazio." The artist also gave a thoroughly interesting reading of Debussy's "Reflets dans l'eau." Dohnanyi's "Rhapsodie" in C major was so well appreciated by the audience as a closing number that before they would cease their applause he was obliged to render an encore. Mr. Donahue is one of the finest young pianists now in the concert field.

Max Jacobs Conducts

Following upon the successful first concert given by the Brooklyn Philharmonic Orchestra, under Max Jacobs, the second of the series registered an equally valuable impression upon the audience. Among the numbers on the program were Schubert's unfinished symphony, a Mendelssohn overture, a Johann Strauss waltz, ballet music from "Faust," an Elgar march, and two Hungarian dances by Brahms. It was agreed by the public and the press that Mr. Jacobs is a leader of refined musical attainments, of very intelligent insight, and solid baton technic.

Mr. Jacobs does not confine his musical activities solely to conducting, for he appeared also as a soloist in Norfolk, Conn., January 10; on January 15, at the Fordham University with his string quartet; on January 18, as a soloist at a large semi-private concert in New York; and on January 24, with his quartet in Newark. His next engagement in ensemble capacity is at New Rochelle, N. Y., January 30.

January and February Engagements for Holterhoff, Meyn and Day

Some of the January and February engagements for three Friedberg artists, Leila Holterhoff, Heinrich Meyn and Louise Day are as follows: Miss Holterhoff, January 16, Washington, D. C.; January 25, Erie, Pa.; January 30, Chicago, Ill.; February 5, Cincinnati, Ohio; February 7, Greencastle, Ind.; February 8, Indianapolis, Ind.; February 10, Oxford, Ohio; February 18, Brooklyn, N. Y.; Mr. Meyn, January 19, New York City; January 31, Chicago, Ill.; February 5, Indianapolis, Ind.; February 8,

Erie, Pa.; February 10, Schenectady, N. Y.; Miss Day, January 31, Utica, N. Y.; February 10, Greenwich, N. Y., and at the end of February she will make a tour of Indiana and Ohio.

Auguste Bouilliez With Cosmopolitan Opera Company

Auguste Bouilliez, baritone, who has been one of the principals at Covent Garden, London, and at the Theatre Royale de la Monnaie of Brussels, as well as a leading artist with the Boston Opera Company, is to appear in Carmen with the Cosmopolitan Opera Company. He will make his initial appearance on February 5, at the Garden Theatre, New York, when this company opens its metropolitan season. The London Times spoke of Mr. Bouilliez's "effective and dramatic" work; the Buffalo Express declared that he possesses "a rich, finely controlled voice" and that he is "a finished actor as well as singer," and the Rochester Evening Times said that his singing was very impressive.

Interesting Engagement for Warren Proctor

Warren Proctor, tenor of the Chicago Opera Association, will give a recital at Iowa College, Grinnell (Iowa), February 16. Especial interest attaches to this appearance, for Mr. Proctor was himself a student at Iowa College before deciding to devote his entire time to music. He is a great favorite with college audiences, for, besides his splendid vocal talents, he understands the college spirit, and so appeals doubly to an audience of this type.

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SPALDING

**Triumphs as Soloist
with
Boston Symphony Orchestra
(Symphony Hall, Boston, January 12-13)**

Spalding wins new honors as symphony star.—*Boston Journal.*

He plays with a dash and spirit and a beautiful tone.—*Boston American.*

Mr. Spalding won a great amount of applause, of which we were glad, for we consider him one of the great violinists.—*Boston Daily Advertiser.*

There were outbursts of applause at every opportunity, with the close of the number being followed by many enthusiastic recalls.—*Boston Traveller.*

The cadenzas of first and last movements were fine displays of technic, and the final rondo was given with lightness and brightness.—*Boston Evening Record.*

Mr. Spalding in his performance of the Beethoven concerto showed his sincerity, his technical understanding, and a fine, clean-cut technic.—*Boston Post.*

Mr. Spalding gave a thoughtful, careful interpretation. His tone in the first movement was pure; in the second movement his tone was warmer and his playing more emotional.—*Boston Herald.*

His tone is warm and bright; his technic is brilliant in the highest degree. He has the poise as well as the ability of an exquisitely cultured artist. It was with the profoundest pleasure that the audience witnessed the genuine triumph achieved yesterday by this gifted native musician.—*Boston Journal.*

Mr. Spalding played the Beethoven concerto with fine conception of its nobility, its tenderness, its closing optimism, played with a ravishing beauty of tone, with a polished style which was of far more than mere surface, and with mastery in the bravura of the cadenzas that clearly established his title in this last new honor.—*Boston Globe.*

Mr. Spalding has grown from an apprentice among violinists to a master player; to one who does the Boston Symphony Orchestra itself honor by appearing with it. The Beethoven violin concerto, performed by such an artist, could hardly help meaning something new. But the violinist at the matinee played with consistent polish of phrase, and held the attention of his listeners to his discourse at the same time. Seldom does a Beethoven work get presented with such uniform smoothness and richness of tone. Yet the violin concerto was so performed, last movement and all.—*Christian Science Monitor.*

Mr. Spalding may have chosen the concerto for no other reason than that it perennially charms by plastic and songful beauty and invites the finer distinctions of his tone and the more graceful qualities of his style. As it was, he played with keen perception of the quality of the concerto as a lyric and elegant music. His technical means, even in an exacting cadenza that may have been his own, were apt and supple to the instant in the music or the violin, suave always and unobtrusively artful. His tone was fine, clear, soft, bright, sensitive, undulating to the music, in edgeless euphony with the other instrumental voices—the shining thread in the web that Dr. Muck and the orchestra wove in tones as exquisitely as he. Mr. Spalding set the passage work of the first movement in lace-like pattern, as fine of texture as it was delicate of line and coloring. He drew out the slow song in musing but not sentimentalizing sweetness; he was light elegance itself in the finale. From the first measure to the last the sensibility of the violinist was unerring. The charm never dimmed, the elegance never faded.—*Boston Evening Transcript.*

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Godowsky, the Educator

The attached is a rare and extremely interesting picture of Leopold Godowsky at work upon his duties as editor in chief of the "Progressive Series" of the Art Publication

Society (St. Louis). As a matter of fact, the actual labor being done by Godowsky as shown in the accompanying illustration, is of an original nature and consists of the creation of the music from his own pen which plays so conspicuous a part in the general plan of the "Progressive Series."



GODOWSKY AT WORK.

Sulli Pupils Score

On January 7, three pupils of Giorgio M. Sulli, the New York vocal maestro, sang at a concert given in honor of Signor G. Ansolone. Florence Swaim was heard in the aria, "Della cieca Gioconda" by Ponchielli, in which she was able to show the beauty and richness of her mezzo soprano voice to pleasing advantage. Adele Manna so delighted her audience with her singing of Arditi's "Se Saran Rose" and the duet from "Pagliacci," which she sang with Flavio Venanzi, that she was obliged to add four songs. She also sang the duet from the fourth act of "Traviata" with Oreste Biori with equal success. Mr. Biori also sang the "Luisa Miller" cavatina by Verdi with marked temperamental feeling, displaying a lyric tenor voice of much beauty. Flavio Wenanzi added to the attractiveness of the program by singing the "Serenata di Don Giovanni" by Mozart, and G. Colamarino opened the program with the prologue from "Pagliacci."

Maestro Sulli was at the piano during the entire evening, by his support adding much to the general excellence of the program.

Mme. Edvina Filling Concert Engagements

Mme. Edvina, the Canadian prima donna, has been in New York for the past fortnight, following her opera engagements in Chicago, and while in the city has been heard in several musicales of a private or semi-private nature. On January 15 she was one of the soloists at

the Bagby Musical Morning at the Waldorf-Astoria, sharing the program with Alma Gluck, Paul Reimers and Fritz Kreisler. This marked her third appearance at a Bagby concert and the audience was one of the largest and most brilliant of the season. Mme. Edvina was heard in an aria from Godard's "Le Tasse" and in a group of French and English songs. The following evening she sang at a musicale given by Mrs. Benjamin Guinness at her residence in Washington Square and on Friday evening she sang at a British war benefit for which Mrs. Reginald deKoven lent her Park avenue residence. Mme. Edvina is now in Montreal, the guest of Lord and Lady Shaughnessy and will be heard in concert during her stay in the Canadian city which happens to be her birthplace.

Buckhout Saturday Musicale

Mme. Buckhout, soprano; Norman Joliffe, baritone; Katherine P. Gunn, violinist, and Gena Branscombe, composer and accompanist, were associated in the last musicale given by Mme. Buckhout, 265 Central Park West, New York, January 20. Certain songs were so much liked they were repeated, three of these being "Changes," "Krishna" and "A Lovely Maiden," the last named dedicated to Mme. Buckhout. "The Yellow Dusk" is a fine song, "Debussyish" in style, Chinese in spirit. The singing of Mme. Buckhout, as usual, gave intense pleasure, and Mr. Joliffe's fine voice rang true, and expressively, in his two groups. January 27 compositions by R. H. Prutting and Maurice Kaufman are to be performed at the Buckhout studio.

Interesting, Isn't It?

That Theo Karle, the Tenor, was the only soloist engaged for the recent five-day Jubilee Festival of the New York Philharmonic Society, at Carnegie Hall.

Engagements Now Booking for 1917 and 1918

DIRECTION OF

KINGSBERRY FOSTER
25 West 42nd Street New York City

Bruno Huhn Directs the Arbuckle Institute Choral

The Arbuckle Institute Choral Club, Bruno Huhn, conductor, gave the first concert of its second season in Brooklyn, N. Y., on Wednesday evening, January 17, assisted by Marie Morissey, contralto, and Salvatore de Stefano, harpist. The club sang the following numbers: "The Sea Hath Its Pearls" (Ciro Pinsuti), "The Keel Row," arranged by Thomas F. Dunhill (Old Border folk-song); "Spanish Serenade" (Elgar), "Father Abraham," negro spiritual from Alabama (Burleigh), "Massa's in de Cold, Cold Ground," arranged by Frank J. Smith (Foster), "Wake, Miss Lindy," darky serenade (H. Waldo Warner), "Robin Adair," arranged by Percy E. Fletcher (Old Scottish), "March of the Men of Harlech," arranged by Barnby (Old Welsh), "All Through the Night" (Mrs. Morrisey and the club), arranged by Peter Lutkin (Old Welsh), "Ring Out, Wild Bells" (Percy E. Fletcher), and "Amarella" (Jesse M. Winne).

Under Mr. Huhn's inspiring guidance, the singing of the chorus showed precision of attack and gratifying variety of tone color and shading. All of the singers put their whole hearts into the songs and their enthusiasm, as well as their good work, met a quick response from the audience. Mr. Huhn is to be congratulated upon the results secured in the unaccompanied numbers—and more than half of the selections were thus sung—especially in the Burleigh and Elgar songs. The audience so enjoyed the closing number that it had to be repeated.

Mrs. Morrisey's singing of the big air from "Samson and Delilah" (Saint-Saëns), and of her group of smaller songs, was received enthusiastically. "Life and Death" (S. Coleridge Taylor), "Pirate Dreams" (Charles Huerter), and "Lorraine, Lorraine, Lorraine" (Spross), with the Saint-Saëns number, gave ample opportunity for showing the beauty of her voice and her interpretative ability. In "All Through the Night," sung with the club, her voice blended beautifully with those of the chorus. As an encore, Mrs. Morrisey sang "Lindy I Love Dearest."

Mr. de Stefano played a ballade by Hasselmanns, "At the Spring" by Zabel, a Debussy "Arabesque" and a concert study by Dizi, and gave two encores after his second group, before the enthusiasm of the audience could be quieted. He has a wonderful mastery of his instrument.

Ellmer Zoller's piano accompaniments added to the artistic beauty of Mrs. Morrisey's selections, Elinor Graydon Smith being a satisfactory accompanist for the choral numbers.

Haarlem Philharmonic Musicale

Over 500 people attended the Thursday Morning Musicale of the Haarlem Philharmonic Society, which was given at the Waldorf-Astoria, New York, on Thursday morning, January 18. Sophie Braslau, contralto of the Metropolitan Opera Company, accompanied by Walter Golde, rendered an acceptable program. Prominent among the numbers were "Der Erl-könig" (Schubert), "Contemplation" (Vidor), "All Through the Night" (Welsh), "Life and Death" (Coleridge-Taylor) and "The Jasmine Door" (Scott). Miss Braslau was in splendid voice and received an ovation for her beautiful singing.

Valuable Song for Particular Singers

Particular singers who are looking for an attractive little song to add to their English group of songs on various concert programs, or something effective to use as an encore, will find "A Tear, a Kiss, a Smile," by Otto Motzan, most

admirably suited to fill both requirements. The song, published by Karczag Publishing Company, of 62 West Forty-fifth street, New York, is said to be another "I Hear You Calling Me." It is the type of song that instantly appeals to the audiences. A singer who uses "A Tear, a Kiss, a Smile" can certainly count upon its "bringing the house down."

Otto Motzan, the man who is responsible for the charming piece, is a Hungarian by birth, but has already made himself well known in this country through other compositions. Mr. Motzan's music has been one of the leading features of the Winter Garden shows, for the past two or three years. He also supplied much of the music for last season's success, "Nobody Home."

Gilberté-Ravenelle Musicale

Gabriel Ravenelle gave the first of his series of teas January 13, at his studio apartment, 21 Manhattan avenue, New York. The tea was in honor of his friends, Hallet Gilberté, one of the foremost of American composers, and his wife. Mr. Gilberté has gone on a concert tour as far west as Chicago, and south as Galveston. His songs will be heard by leading singers of Chicago and the Southland, and there has been an urgent request from other cities to hear these songs, accompanied by the composer.

Harriet McConnell and Grant Kelliher were heard in groups of Gilberté's songs on Saturday afternoon. Jeanne Jomelli, who was to have sung, found it impossible to get there, owing to her departure for the West, but sent by special messenger some Victrola records she made in London, among which were Gilberté's "Minuet la Phyllis." Among the invited guests were: J. Masell, Nina Dimitrieff (the Russian prima donna), Mr. and Mrs. Benjamin Berry, Mr. and Mrs. David Huyler, Eva Mylott, Beatrice McCue, Mr. and Mrs. Bernardo Olshansky (of the Boston Grand Opera Company), Mary Ball, Mr. and Mrs. W. H. Crane, Dr. R. F. Longacre, Mrs. J. J. Carty, Miss F. Mass, Minnie McConnell and daughters, Mme. M. C. Newhaus, Countess Fabri, Mr. and Mrs. F. W. Riesberg and others.

San Carlo Opera Coming East Soon

The San Carlo Opera Company will play Indianapolis on February 12, 13, 14, four performances, under the local management of Ona B. Talbot. The extraordinary success in the Indianapolis metropolis last season, when the newspaper reviews were of the highest character, brought about the present arrangement. Cincinnati, Columbus, Pittsburgh, (where the San Carloans established remarkable records last season), Harrisburg, Washington and other big Eastern opera loving communities are yet to be visited by the San Carlo forces this season.

It is rumored that Signor Gallo has received an offer to give a four weeks season at the Boston Opera House after the close of his regular tour, about April 1. Mr. Gallo has the matter under consideration. Eugenio deFolco, the company's new Italian tenor, is scoring big successes, having won splendid receptions recently in Winnipeg, Minneapolis, St. Paul and Duluth.

The Aborn Classes for Operatic Training

During the first term of ten weeks, October 2 to December 11, 1916, of the Aborn classes for operatic training, three pupils each had an appearance with the Aborn Opera Company in New York and Brooklyn, and title role in "Aida," Inez ("Trovatore") and Musetta ("Bohème"). Three others assisted professionals at the performance of "Aida" given under the direction of Milton Aborn for the Mozart Society, November 4 at the Hotel Astor, New York. Still three others secured professional engagements through Mr. Aborn. Two scholarships were awarded to the winners at a contest, candidates being confined to the pupils of prominent vocal teachers of New York. Shortly, public performances will be given in connection with the school, of "Cavalleria," "Trovatore" and the garden scene from "Faust," affording each and every pupil a professional debut.

Karl Krueger in Allentown, Pa.

Karl Krueger, the young American concert organist, recently appeared as soloist in Allentown, Pa., at the Salem Reformed Church.

His program comprised works by Bach, Svendsen, De Mereaux, Bizet, Guilman, "Finale" from Guilman's first sonata, Dvorák, Tschalkowsky, Massenet, and Widor.

The Allentown press wrote as follows of Mr. Krueger's artistic performance:

A masterly performance.—Allentown Morning News.

Mr. Krueger gave a masterful performance of the highly classical and difficult compositions, with special mention for his excellent judgment displayed in the building up of his program.—Allentown Chronicle.

The program rendered by Mr. Krueger was one tending well toward a display of his extreme versatility.—Allentown Evening Item.

Successful Results of Jessie Fenner-Hill's Teaching

Among the busy pupils from the Jessie Fenner-Hill studios of the Metropolitan Opera House, New York, is Mabel F. Fowks, contralto soloist of the Fifth Street Reformed Church, Bayonne, N. J., who recently appeared as soloist for the Elks' Memorial service in that city. Another pupil actively engaged is Marie Zayonchkowska, whose concert dates cover Newark, New York, Elizabeth and Jersey City. She was recently highly commended for her work in the concert given under the auspices of the Royal Polish Educational Council and the Goethe and Schiller Memorial Association. Mme. Zayonchkowska makes records in the Slavic languages for one of the leading phonograph companies.



FRANCES ALDA

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says:

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ELEONORA DE CISNEROS

Concert in Columbus
Tuesday, Jan. 11, 1917

The Ohio State Journal.

De Cisneros is a tall, handsome woman and her voice corresponds with her appearance. It is first and foremost a dramatic organ, and her style enhances its dramatic possibilities. The grand opera proportions of her voice were evident at once in her opening number, the Don Carlos aria, "O don fatale," and for an encore to this she gave the lovely "Carmen" waltz song "Love Is Like a Wild Bird." Later she sang with Mr. Werrenrath the popular Offenbach barcarolle from "Tales of Hoffmann," and by herself a mixed group. Highly suited to her voice and temperament seemed Goddard's "La Vivandiere," in which "The Marseillaise" is a leading theme, and which she rendered with fine verve.

Columbus Evening Dispatch.

Her group of French, German and English songs, her voice appeared full, warm, dramatically expressive in Goddard's "Vivandiere" and tenderly sympathetic in Wagner's "Traume." She and Mr. Werrenrath, both tall and handsome, made a fine appearance in their Hoffmann barcarolle, which they sang rather well.

BERLIN HEARS "CALIFORNIA" A NEW SYMPHONIC POEM

Nikisch Conducts Strauss' "Alpine Symphony"—John Forsell Introduces Swedish Novelties—American Artists in Berlin—Adelheid von Schorn, Liszt's Friend, Passes Away

Berlin, December 8, 1916.

The chief musical event among the orchestral concerts of the week was the performance of Strauss' "Alpine Symphony" at the fourth Philharmonic concert under Arthur Nikisch. This was the first rendition the much discussed work has received at the hands of Nikisch and the Philharmonic. Last year Richard Strauss himself introduced it to Berlin in a couple of concerts given specially for this purpose at the Philharmonie with the assistance of the Dresden Royal Orchestra. It was also given under the leadership of the composer at one of Strauss' own symphony concerts with the Berlin Royal Orchestra, so that on Monday evening the symphony was heard in this city for the sixth time, counting the matinee performances in with the evening concerts.

But it was the first performance of the work under the baton of Arthur Nikisch, which means that it was presented to the Berlin public for the first time under truly ideal conditions. Strauss, to be sure, is one of Germany's most efficient conductors and an orchestral leader of rare gifts and strong individuality, but he is no Nikisch. Moreover he is much more en rapport with the works of the classicists, for instance with Haydn, Mozart and Beethoven, than with works of contemporaneous composers, not excepting even his own compositions. He himself is well aware of the fact that Nikisch is a more convincing interpreter of his symphonic works than he, and he has often expressed his gratitude toward the great conductor, who does so much toward spreading the love for and appreciation of the offspring of his muse.

Nikisch's reading of the symphony on Monday night was a revelation. So much has been written about the musical contents and structure of the work in the columns of the

MUSICAL COURIER that it is not necessary to go into details again. But it must be said that Nikisch and his famous hand made it appear in a new and even more advantageous light than its composer had done on the three former occasions. It was a picturesque landscape of rare beauty and sparkling brilliancy, painted in glowing colors, which that master conductor unrolled before the public. He made every detail of the rich and complicated score appear with perfect lucidity, lovingly distributing lights and shades and making the themes stand out in bold relief. To be sure, even under Nikisch the lack of originality of thematic invention and the many reminiscences were in evidence. Parts, however, like that of the "Sunrise," "At the Side of the Waterfall" and above all "On the Summit" made an overwhelming impression in Nikisch's inspired reading. But the orchestra was also at its best and played with exceptional tonal beauty and élan. It was a triumph for composer, conductor and orchestra. When Strauss and Nikisch appeared on the platform, arm in arm, bowing their thanks, enthusiasm rose to a high pitch.

Heinrich Knotte Sings Wagner at the Philharmonie

Heinrich Knotte appeared several times as guest at the Berlin Royal Opera during the second half of November. Particularly his farewell appearance in "Tristan" proved that he ranks high among contemporaneous Wagner interpreters. His beautiful voice, his histrionical gifts and his mastery over the Wagnerian style justify the admiration of the Berlin public for him. The Philharmonie was sold out on Saturday night, when he and Barbara Kemp of the Berlin Royal Opera gave a Wagner evening with the assistance of the Philharmonic Orchestra under the leadership of Fritz Reiner, the new conductor of the Dresden Royal stage.

Reiner is an interesting personality at the conductor's desk. His readings of the three overtures were by no means conventional, being, on the contrary, in many respects in direct conflict with traditions. He leads the orchestra with a firm hand and it would be highly interesting to hear him as interpreter of symphonic compositions.

John Forsell Sings Swedish Novelties

The chief attraction of the second symphony concert, which Ernst Wendel of Bremen gave for the "Berlin Society of Music Friends," was the soloist, John Forsell, the Swedish baritone, who has become such a favorite with the Berlin public that his appearances in the concert hall are now regarded as musical events of particular importance. Forsell sang Mozart's seldom heard "Freimauren Cantata" with great tonal beauty and that classic purity of style which is peculiar to the Stockholm baritone. He was, however, even more convincing in several Swedish songs, all novelties to Berlin, which proved to be of more than pass-

ing interest. Tor Aulin's "Serenade" and Soederman's ballad, "King Heimar and Asloeg," both written to the accompaniment of the orchestra, are grateful and interesting program numbers, which, though not strikingly original, did not fail to make an impression as interpreted by this remarkable singer.

Jascha Spiwakowsky in Recital

Jascha Spiwakowsky, the young Polish pianist, gave a recital at Bechstein Hall before a well filled house. This young artist is worthy of the special interest which the Berlin press and public take in his development. His program was an exacting one and comprised Beethoven's sonata in A flat major, op. 110, Schumann's C major fantasy, Liszt's B minor sonata, and Brahms' Paganini variations. Admirably equipped technically, the youthful Pole understands how to communicate his own enthusiasm to his listeners. He is not a great genius like Claudio Arrau, but he is an exceptionally talented young man who knows how to make the best use of what nature has given him. His playing carried conviction and bespoke his serious-mindedness and his ripe understanding for the exacting works. His success with the public was immense.

Cembalo Specialist Delights Berlin

Wanda Landowska, the well known virtuosa on the cembalo, and Birgit Engell, the gifted soprano of the Berlin Royal Opera, joined forces and gave a concert of exceptional interest at Beethoven Hall. The program consisted in its vocal parts of arias and lieder by ancient composers, which Birgit Engell sang to the accompaniment of the cembalo. The public was very enthusiastic and Mme. Engell had to sing numerous encores. Mme. Landowska's accompaniment on the ancient instrument added a peculiar charm to the vocal offerings of this concert. The culminating point of the evening, however, was this unique artist's solo playing, in solo numbers on the cembalo from Couperin, Scarlatti, Pasquini and Purcell.

Chamber Music Concerts

The Schnabel-Flesch-Becker trio gave its third evening to a sold-out house, playing a Schubert program of two trios and the rarely heard fantasy in C major, which received an admirable rendition at the hands of Flesch and Schnabel.

A charity chamber music concert, given by the Klinger quartet with the assistance of that most gifted among Martin Krause's younger pupils, Edwin Fischer, was devoted to Brahms.

The new Fiedemann quartet gave its second concert to a crowded house. Mme. Kwast-Hodapp, who assisted, played the piano part of the "Forellen" quintet with infinite charm.

American Artists in Berlin

Wallingford Riegger, the American conductor, gave a second concert with the Blüthner orchestra, with the assistance of Ilse Veda Duttlinger as soloist. The young violinist was heard in the Brahms concerto. The big voluminous tone she drew from her instrument surprised those who have formerly heard her, but otherwise she was not fully equal to the difficult task. She is, however, a promising and growing young talent. Riegger presented a novelty to the Berliners in the shape of a symphonic prelude entitled "California" by Iwan S. Langstroth. It is a pleasing composition for full orchestra, showing the composer's knowledge of the art of instrumentation and his sense of euphonious harmonic effects. The second is more interesting because of the ragtime rhythms. The novelty met with a friendly reception. Aside from these two numbers the program contained the "Leonore" overture, No. 3, and Dvorák's symphony in D major No. 1, affording the conductor ample opportunity to display his versatility and routine.

Another American was also heard during the past week. Mme. Schlosshauer-Reynolds, who gave a recital, singing a program of lieder by Schubert, Reger and Brahms. Her beautiful voice, her refined and convincing style of interpretation and her superior musicianship made a strong appeal.

Another of the Old Guard Gone

From Weimar comes the news of the death of Adelheid von Schorn, one of the most intimate friends of Franz Liszt and a close acquaintance of Richard Wagner. Adelheid von Schorn, who had joined the circle of Otilie von Goethe, the great poet's daughter-in-law, and her two sons, possessed many valuable manuscript letters from famous contemporaries, particularly from Liszt. In 1912 she published her memoirs under the title of "Das Nachklassische Weimar," which contain many new and interesting facts concerning Liszt's activity in Weimar and the plan of erecting a national theater at Weimar for the production of Wagner's music dramas. Adelheid von Schorn died in her seventy-fifth year. During my stay in Weimar I became well acquainted with her. She was a very striking, original, forceful personality.

Musical Notes

Gustav Brecher's former post at the Cologne Municipal Opera has been offered to Peter Raabe of Weimar. It is, however, doubtful if he will accept.

Handel's forgotten oratorio, "Jephtha," has been revived by O. Hartung, conductor of the Rudolstadt Orchestra and Chorus. The performance was a pronounced success.

Julius Thornberg, the first concert master of the Berlin Philharmonic Orchestra, recently concertized with unusual success in Lodz and Warsaw. He has been engaged for further concerts in Poland.

The Breslau Municipal Opera will shortly produce a novelty entitled "Eros and Psyche," by Ludwig von Rozycki, the Polish composer. The text is based on a poem by the Polish poet Zulawski.

D'Albert's opera, "Die toten Augen," has been accepted for production by the Copenhagen Royal Stage.

Erich Wolfgang Korngold's two new operas, "Violanta" and "Der Ring des Polykrates," were given their first performances at the Strassburg Opera. Their success was an emphatic one.

Franz Schrecker's new symphonic poem, entitled "Vor-

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spiel zu einem Drama," was given at a concert of the Dresden Royal Orchestra under the leadership of Conductor Kutzschbach. The novelty met with a warm reception.

Paul Scheinpflug has composed a sonata for violin and piano in F major, which was played with success at a chamber music concert at Erfurt. ARTHUR M. ABELL.

The Milwaukee Journal Editorially on Cadman and His Music

Charles Wakefield Cadman, writer of songs, occupies a warm place in the hearts of those who have delved into American song literature for examples of real art. His songs have a personal note which does not resemble that of any other composer. Distinctive at least many of them are and some of them daringly original in treatment.

It is in the field of Indian melodies that Cadman has rendered a larger service to American music. He has lingered about the tepees and the evening fires of many an Indian camp to get the themes for his Indian lyrics. He has registered their crooning lullabies, their melancholy love melodies, their weird notes of war and contest, and back of it all the pounding rhythm typical of primitive music.

Mr. Cadman's Indian tunes are said to be accurate. Certain it is that he has made numerous investigations among many tribes to get musical themes which come straight from the Indian heart. The "Land of the Sky Blue Water" catches with amazing realism this note of yearning. Mr. Cadman has contrived to weave around these Indian themes a texture of beauty which contributes that idealism which any work of art must possess to live.

The lectures of Mr. Cadman in Milwaukee will bring home to thousands of people the contribution by the Indians and the negroes of the two most characteristic notes in our national music. Milwaukee will have a deeper understanding and a greater love for the Indian element of our music after the visit and the labors of Mr. Cadman. And Mr. Cadman, who at the age of thirty-four has accomplished something specific and distinctive in American music, can feel well satisfied with his share in the national promotion of our one greatest fine art.

Schumann-Heink Honored at San Diego

Madame Schumann-Heink again received an ovation from 30,000 throats when she sang for this immense crowd, out of doors, at the closing ceremonies of the Panama-California International Exposition. She was a guest of honor of the exposition during the day and at the banquet to President Aubrey Davidson in the evening when many notables were present. After her songs Madame Schumann-Heink was presented with a beautiful medal jewelled with rare stones as a token of the high esteem in which she is held and in gratitude for all she has done to help make the exposition a success. It is further planned to hold a public reception in her honor at the U. S. Grant Hotel Auditorium, in the very near future. Gertrude Gilbert has this in charge and will have the entire support of the Amphion Club, of which Madame Schumann-Heink is a life member.

Greta Torpadie to Sing at Philadelphia

On February 4, at Philadelphia, Greta Torpadie will be the soprano at a benefit concert. The orchestra will be conducted by Thaddeus Rich, concertmeister of the Philadelphia Orchestra.

Among the soloists who will take part are Ethel Leginska, pianist, and Hans Kindler, cellist. Miss Torpadie will sing an aria from "Traviata" with the orchestra.

On February 12, Miss Torpadie will be the vocalist at Ben Stad's morning musicale which will be given at the Ritz-Carlton in Philadelphia.

REMARKABLE INSTANCE OF PSYCHIC PHENOMENA

Celebrated Patience Worth Dictates Poem to Arthur Shattuck

A remarkable demonstration of the mysterious revelations of the ouija board under the fingers of Mrs. John H. Curran, of St. Louis, was instanced recently when, during an interview with Arthur Shattuck, a poem was dictated to the pianist by the celebrated "Patience Worth," the seventeenth century spirit who has chosen Mrs. Curran as a medium of communication. The interview was arranged to follow Mr. Shattuck's recital in St. Louis on December 8. While Mr. Shattuck is not a member of the Society for Psychical Research, and pretends to nothing more than the average half skeptical interest in psychic phenomena, he reports the occasion of his communication with "Patience Worth," as the most unique and wonderful experience of his life.

The story of "Patience Worth" is briefly this: About three years ago, Mrs. Curran and a friend were amusing themselves with the meanderings of the pointer on a ouija board on their knees, when suddenly this announcement was rapidly spelled out: "Many moons ago I lived. Again I come. Patience Worth my name." This message was the beginning of a series of communications that in intellectual vigor and literary quality are without precedent in the literature of psychic phenomena—a manifestation of a spiritual personality that has baffled savants and scientists. Last year, a St. Louis journalist, Casper S. Yost, compiled such records of these communications as came under his personal observations, in a book entitled, "Patience Worth," that was widely reviewed in current magazines at the time of its publication.

Patience speaks only when Mrs. Curran is at the board, and it is evident that she is the sole agent of transmission, though it does not matter who or how many may be with her. Mrs. Curran does not go into a trance when communications are received. Her mind remains absolutely normal, and she may talk to others while the board is in operation under her hands. It is unaffected by conversation in the room, and there is no effort at mental concentration. During the interview between Mr. Shattuck and Mrs. Curran, there was present a party of half a dozen friends, and the general conversation was that of the ordinary social call. Mrs. Curran called out the letters indicated by the pointer and an amanuensis took them down and separated them into words. Patience answers questions, carries on a sprightly conversation, dictates poetry, stories and dramas, all in archaic English. She is witty, keen and fun loving, but there is in everything she says a sustained level of clear thought and fine feeling. Her poems abound in figures of poetic beauty which a Shelley might be proud to use. All the objects to which she refers are such as existed in the seventeenth century or earlier. In the mass of manuscript that has come from her, there is no reference to anything of modern creation, and her vocabulary comprises only words of pure Anglo-Saxon-Norman origin. Patience says little about herself. When asked where she came from she answered briefly, "Across the sea." When an eminent philologist asked her how it was that she used the language of so many different periods, she replied, "I do plod a twist of a path, and it hath run from then till now."

During the half jesting conversation that was carried on by Mr. Shattuck and the other visitors, the pianist remarked that a friend of his claimed to have seen Tchaikowsky hovering over him while he was playing one of the great master's compositions. Patience broke in with, "See, Sirrah, thee wouldst fetch out thy great ones and lawk-a-day, such a wee grey dame they should look upon!"

Following the laughter that greeted this, she went on, "Lawk, tell thee unto to them that thou hast heard a cricket chirp like unto a nightingale." After a moment of waiting she announced, "Behold I shall sing." Then the following poem, singularly apt in its application to Mr. Shattuck, who is essentially a nature lover and an idealist, was spelled out, the board being under the fingers of Mrs. Curran and Mr. Shattuck:

I would hark unto the wind's sweep
And pluck forth the topmost wailin',
Shriekin' wrath-voice out the storm.

I would seek the meadow folk
And take the echo o' the throbbin' throat
Out the hill's way yon.

I'd seek the sea, and list unto its moanin',
I'd hark unto its roars, deep, deep and mighty,
To break unto the tinklin' silver o' the spray.

I'd tread the early morn hours
Through the valley way, that I hark
Unto the wakin' o' the top-hills.

I'd seek the vasts, where no man
Hath trod. I'd seek them out and learn
New music o' the stills.

I'd ope mine hands and raise mine eyes
And speak in sweet wooin' unto Him.
That He kiss each finger's tip
And leave their smiting to arise
And bear their song to His own realm.
That all I do bring forth shall drip o' Him
And shew Him new unto His own.

Recent Musical Visitors

Some of the postholiday visitors to New York from out of town were B. Cecil Gates, Salt Lake City; Mrs. C. P. Taft, Cincinnati; Mrs. C. R. Holmes, Cincinnati; Myrtle Irene Mitchell, Kansas City; A. I. Elkus, San Francisco; Nikolaus Sokoloff, San Francisco, and John D. Rothschild, San Francisco.

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Dora de Phillippe Fills Many Roles With Chicago Opera Association

The opera season of the Chicago Opera Association now closing found Dora de Phillippe, the petite and delightful soprano, in many roles. Among the operas in which she appeared might be mentioned the "gala" cast of "Tannhäuser" (her success in this being such that each critic made especial mention of her work), "Louise," in which she sang the Gamin and the Apprentice; "Francesca da Rimini," singing a good part; "La Bohème," "Hänsel and Gretel," and many others.

A signal honor was bestowed upon Mlle. de Phillippe this week. She was chosen as the "étoile" of French night at the Allied Bazaar in Chicago, where she sang before an audience of almost 10,000. She had a tremendous success despite the fact that the illustrious Muratore appeared in the afternoon and was chosen from among the artists at the opera to sing the "Marseillaise." Her singing of it created a furore. So pleased were the promoters with her work that they and several patronesses of the Bazaar sent her personal letters of appreciation. Besides this Mlle. de Phillippe made the record sale (in half an hour) for the entire day, in selling a small doll for \$135 for the French



DORA DE PHILIPPE,
Soprano of the Chicago Opera Association.

booth. F. Wight Neumann will present this talented artist in joint recital with Arthur Shattuck at the Illinois Theater in Chicago on February 4, which will no doubt prove an event of much interest to her many friends and admirers in the Windy City.

Rothwell's Unusual Ability as a Coach

One of the artists who appeared at Aeolian Hall this season, whose concert was memorable to those who attended, for the superior type of artistry displayed, was heard to say that almost every number on the program had been coached with Mr. Rothwell. This indeed seems to be true of many others who have frankly stated that they find his interpretation, diction, musicianship, to be of a most superior kind, of the sort, indeed, that few of the concert and operatic coaches of today are able to impart. Possibly this is due to the fact that Mr. Rothwell conducted opera in some of the greatest musical centers of Europe for many years, beginning at a very early age. Mr. Rothwell composes, conducts, coaches, teaches all branches of composition, orchestration and artistic singing. His musicianship indeed covers a large field of usefulness.

Gray-Lhevinne Recitals for Western Colleges

Shurtleff College is said to be the oldest in the Middle West, at Upper Alton, Ill., and in all its long history it has never given a more rousing ovation to an artist recital than was given at the Gray-Lhevinne recital there recently. At Alton, Estelle Gray and Mischa Lhevinne were given a unique demonstration by the Northwestern Military Academy. The audience was a solid mass of manly fellows in uniform. They listened absolutely breathlessly and at the close of each number storms of applause rang out that "almost raised the roof." They expressed their extreme delight over the Gray-Lhevinne recital as only well-bred but strenuous chaps can. There was also a successful recital by this young couple at Eureka College lately.

Indianapolis Conservatory of Music Notes

On December 31, the Juvenile Orchestra of the Indianapolis Conservatory, under the direction of Florence Dippel, made its first appearance of the season at the John Herron Art Institute. The children did credit to Miss Dippel, showing that she had spared nothing in order to make this the best juvenile orchestra recital that Indianapolis has heard in recent years. The soloists were little Virginia Majewski, violinist, who is a veritable child prodigy, showing the ability of a more matured mind in the handling of her in-

strument, and Louise Essex, cellist, who has more than ordinary ability for one so young.

Coral Waite, a member of the faculty of the Conservatory, on January 11, attended the Governor's reception to welcome home the Indiana National Guard from Mexico. The reception was held in the Governor's parlor at the Capitol Building. Miss Waite scored another distinct success with her artistic singing. She sang "The Star-Spangled Banner," with band accompaniment, and "Home, Sweet Home," unaccompanied. Her voice is a dramatic soprano, well schooled, and always reliable. After the program at the Capitol, the guard and Governor's party went to the Circle Theatre, where special exercises were held. Miss Waite, from one of the boxes, sang "Indiana," by request from the soldiers.

Prior to the dance given at the Democratic Club of Indiana, January 13, Florence Green, reader; Winifred Frost, soprano, and Hazel Shepherd, pianist, all students of the Conservatory, gave a short program for the members of the Club, who proved to be a very enthusiastic audience.

The Conservatory resumed its regular Saturday afternoon students' recitals January 20. Late in January, Charles Mackey, a member of the faculty of the Conservatory, will be heard in a piano recital. The Conservatory orchestral concert will be held in Caleb Mills Hall on Monday evening, February 5, at 8:30. The students of the Conservatory elected the executive and editorial staffs of the "Cadenza" for this year. It was unanimously voted to change the name of the school paper from "Vivo" to "Cadenza."

Famous Old Violin House in Liquidation

August M. Gemünder, as sole surviving partner, is engaged, under the order of the Supreme Court, New York County, in liquidating the copartnership of August Gemünder Sons, owing to the death of his former co-partner and brother, Rudolph F. Gemünder.

In accordance with the court order, the entire stock of old and modern violins, cellos, bows and accessories, as well as the other assets of the firm, must be disposed of, and an accounting made between the surviving partner and the estate of the deceased co-partner. Show rooms are at 141 West Forty-second street, New York City.

Scott's "Young Alan, the Piper" in Demand

John Prindle Scott's new mezzo-soprano song "Young Alan, the Piper," is meeting with great favor, even before the copies are off the press. At a recent recital of Mr. Scott's songs, Jane Savage, contralto, was in the audience, and was so impressed with the possibilities of the number, that she secured the proof sheets from the composer, and will use the song on her forthcoming Western tour.



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CONCERT OF THE GIRLS' HIGH SCHOOL CHORUSES

Smart's "King Renee's Daughter" Sung

The great hall of the College of the City of New York was crowded January 13 to hear the combined choruses of the girls' New York high schools in the production of Smart's "King Renee's Daughter." This concert was the culmination of a series given by nine high school choral societies. Each school had prepared and sung Smart's work, with the assistance of the New York City Orchestra, and four professional soloists, in their own auditorium, under the direction of the head of music.

This movement was organized by Prof. Henry T. Fleck, of Hunter College, in 1913. With the series of April concerts (when Sullivan's "Golden Legend" will be produced) twenty-one high schools of Greater New York will contribute to the final concert, which will be given either at the College of the City of New York, in Carnegie Hall, or the Metropolitan Opera House. The series is the result of a desire on the part of the girls' high schools, who expressed a wish that they be given opportunity to do a serious work written for female voices. A thousand girls sang in the City College January 13, and the occasion was an impressive one. Perhaps in no department of activity has there been such poorly organized effort as in the musical world. Concerts, recitals, musicales and operatic performances have been given in abundance, but in the schools no effort was made to go beyond sight-singing and chorus numbers. For the first time, thousands of young women and young men are studying the great works of music as part of their school work, just as they study literature. In our schools little opportunity was offered these young people to listen and take part with artists in the production of master works.

The seating capacity of the great hall of the College of the City of New York was taxed when the parents, friends and general public heard the combined choruses, the New York City Orchestra (enlarged to seventy) and the soloists, under the direction of Dr. Frank R. Rix. Marie Stoddart, Lillian Browne, Charlotte Mitchell Smith and Isabel M.

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Price were the soloists at these concerts. Previous to the cantata, a short miscellaneous program had been prepared by Professor Fleck, who conducted the orchestra in the "Ruy Blas" overture, the first movement of the Rubinstein piano concerto (played by Albert Newman) and an aria from "Samson and Delilah," sung by Mme. Carrie Bridewell. Mendelssohn's overture was played with a great deal of finish and verve. Mme. Bridewell sang the aria in a glorious manner, and had to yield to the demands of the audience for an encore.

Much credit for the success of this series of concerts is due to the work done by the regular teachers of music in the high schools. They entered into it with a great deal of enthusiasm; the preparation that the students received, and the manner in which the performances were interpreted, reflected great credit upon the efficient teaching staff of music, in the educational system of Greater New York.

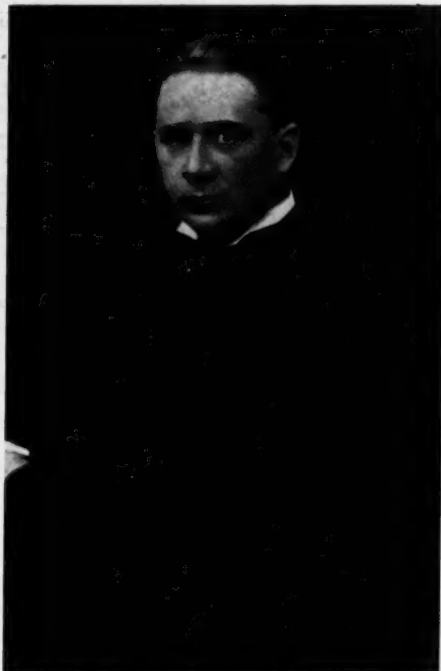
The separate high school performances were given respectively under the direction of Eugene Morris of Bay Ridge, Miss Bankhardt of Bryant, Carl Schmidt of Erasmus, Anna Judge of Wadleigh, Mr. Neidlinger of Washington Irving, Miss Bennett of Julia Richmond, Mrs. Egbert of Hunter, Mr. Tracy of Morris, and the final performance under the direction of Dr. Frank R. Rix.

Practically all of the high schools are now studying Sullivan's oratorio, "The Golden Legend," in preparation for the music festival in April.

Robert Maitland Substitutes for Middleton

Robert Maitland, the well known basso, has just filled at less than twenty hours' notice, two very important engagements, one of them being a substitution for Arthur Middleton, the Metropolitan Opera House basso, who was detained for rehearsals in New York.

On Tuesday, January 16, at Waterbury, with the Waterbury Choral Society, Mr. Maitland sang the title role in



ROBERT MAITLAND,
Basso.

"Elijah" with unqualified success. Continuing on to New Britain the following day, he sang the bass arias in Max Bruch's "Fair Ellen" cantata. In both cases the houses were sold out to standing room only. In Waterbury, the leading newspaper, The Waterbury Republican, said:

Mr. Maitland did "Elijah" with a depth of feeling that lent added attraction to his more than ordinary voice. This was particularly true in that passage immediately after his application to the Lord Jehovah. He delivered this passage with such power of voice and good facial expression that he was accorded one of the most vigorous applauses of the evening.

Evelyn Fletcher Copp Lectures in New York

On Monday, January 15, at 9:45 a. m., Evelyn Fletcher Copp delivered an interesting and instructive lecture at the New York Teachers' Training School. Her subject was "Understanding in Music, Thinking in Music." Mrs. Copp is a pioneer in the teaching of children on modern scientific lines. She has many imitators, but was the originator of this idea.

She said in part: "I do not believe that a child can be forced to learn music. It must come to them naturally, and you must allow them to express themselves. I have one little lad in my kindergarten whose teacher claimed that he was a very naughty child. One day he came to me with a lullaby which he had composed and asked me to play it. I did so and found that the child had written a piece that was really beautiful. I was convinced then, that a child who had composed such a sympathetic and heart touching melody, could not be a very naughty boy."

Mrs. Copp said many other things along this line, and illustrated her remarks with appropriate piano selections. She was enthusiastically applauded by the young people who had gathered in the large auditorium to hear her.

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The women of the East have been given, up to now, scant attention in Western literature; probably owing to the lack of the Occidental mind to adequately grasp the essential psychological conditions prompting the mind of the colored fair sex.

Let us first glimpse at the basis of the Western woman's ideals. In the Occident we find the Christ's teaching interpreted rightly or wrongly to be principally embodied in the ideal of transcendence—a God somewhere above and beyond humanity. Christians imagining themselves as separate from God naturally feel greatly attracted and attached to surface things. Added to this thought we have to remember that a few centuries ago the West divorced itself from the feudal ideal. The feudal system was essentially Eastern as reflecting the solidarity of humanity and perhaps had Europe cleaned up the feudal system, revitalized its root ideals, instead of abolishing it, the present world crisis might have been avoided. It is certain that law and order and harmony will not return until a system of government based upon the same ideals as feudalism was built upon is brought into being, a system one lap higher in the cycle of progress. It was, of course, the loss of the ideals that made their exterior semblances idols and so the system ceased to pour out inspiration and mould the conduct of the people. Modern Europe and America bases its order, or lack of order, upon the fictitious ideal of the inherent rights of man. "Man is born free—liberty, equality, fraternity." So those ideals, formulated by Thomas Paine in America spread to France and further into Europe. Man, of course, is not born free. He is dependent, first on his mother for sustenance, and then on the state, or his parents, for food and education. He is at all times dependent. Regarding equality, man is not born equal. The evidence around us clearly shows physical, mental and moral inequality everywhere.

Now we can see in our mind's eye the Western woman. The product of the aforementioned ideals. We can see in her the unsatisfied nature of one who has had to build her home upon the shifting sands of the seashore. A lack of poise—an uncertainty in action, but a strong and compassionate desire to soften the pangs of suffering brought about through building social system upon untruths. This desire, and compassion, expresses itself in the many activities of the women of the West today.

And it is by this noble trait that Western women can best render assistance to Eastern women.

Now let us look at the doctrines that have moulded the Indian woman and millions of other Eastern women who

are Buddhists. Buddhism and Hinduism, it must be remembered, have in essentials identical ideals.

The ideal of the East is duty. The Eastern people believe in the immanence of God—that all manifestation is the multiplicity of the one great Architect. That all men are expressions of God and of the nature of God. The Hindus believe that they are sparks of the Divine sent to school on earth, clothed in minds, emotions and physical bodies, that they may by their experience unfold their God powers which are within them. When they shed their garments they believe they go for a short period to what the Christians call purgatory. Subsequently they lose consciousness in the land of purgation and gain conscious-



Illustration by M. Lubovsky.

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ness in Nirvana. They remain there for a while and then reincarnate, and so on, from life to life, until they become perfect. Duty to society, then, is the Eastern woman's foremost thought. She is, she believes, an integral part of society. She believes she is one with all human beings. She believes she owes to her parents and society a debt for supplying her with a physical body, education, clothing, food, and when she grows up her ideal is to pay that debt by helping other sparks of divinity with physical bodies, education, food, clothing. Service is her privilege. So, in a busy life, with the ideal of selflessness the Eastern woman is a vessel of joy and the radiation of this beauty from her features makes her very magnetic.

Simplicity in material conditions marks the Eastern woman. Desire for luxury has impregnated Western life. The dress of the Hindu woman is simple but beautiful, being mainly one robe, called a sari, which is made of silk or other material. The many colors and tones they produce we never see in the West. The sari is a long piece of material about one yard wide and several yards in length. It is gracefully draped around the body. On the legs and arms are bangles and the better class wear shoes, at least outside their homes. The poor mothers may be seen sitting in the sand with their children, teaching them the prayers and using the sand in lieu of slate and pencil.

Among the most conservative families the girls go into perdu—take the veil, as they are unfolding into womanhood. Child marriages are growing less numerous. The better class select husbands for their daughters after carefully watching the careers of the boys they have in view. The main consideration is not the possible material wealth that the husband will bring, but the character that is so essential to make the happiness of their child. The honeymoons are long; but once over, the bride goes to the home of her mother-in-law and becomes an integral part of the machinery of the home. Hindus are reticent in love affairs and the nature of a wedding, for a woman, savors more of a consecration; and it is in truth a semi-renunciation. The veil of the wife is never lifted unless her mother-in-law wishes to look at her face. She is not allowed to see her husband except at night time, and that after her mother-in-law has gone to sleep.

The silent Brahman girl, who by the Ganges lives out her married life, is embraced by the spirit that has ruled her home for ages and it is her high ideal of the bond of matrimony that makes joy her more or less constant companion.

It is our lack of control of emotions that breeds so many disconsolate faces in the West. There is not sufficient moral and religious discipline. There are not enough intellectual exercises to burn up the impurities in mind and emotion. Art, music, philosophy, religion, all these things enthuse and set fire to impurities, eliminating them and refining man's nature. And the Hindu never forgets this.

When the Eastern woman knocks at the door of the Temple of Knowledge all that is asked of her is that she has been virtuous, faithful to one man. This double social law of sex takes its root in the same basis as the science of the two kinds of electricity. Positive electricity can satisfy more than one negative. A negative can only take one positive. Woman has negative magnetism and man positive. It is a principle embedded in the heart of nature and this explains the greater suffering of the woman than the man in cases of disobedience to the great law. The suffering may be silent, but it is none the less deep. Thus is the law of "cause and effect" recognized and obeyed in the East; but in the West, though not recognized, its inexorable justice carries its torch burning and searing but lighting the way.

What, then, is the lesson Western women can learn from the East?—high thinking and plain living. The multiplicity of physical wants in the West and over satisfaction of physical desires is crushing out the spiritual life, which can only exist under simple and harmonious conditions. A considerable curtailment of physical gratification, daily contemplation, lofty exercises, intellectual, emotional and spiritual are the means whereby the joy of life will take its rightful place and shine out from the eyes of men and women.

In perhaps the majority of cases the Hindu women do not take the veil. There is at present a decided inclination to break the custom. Hindu women are even forming clubs and societies. It is in her growing consciousness, in her desire for useful activity of a national kind that Western women, especially American, can help her with their fine organizing ability and their broader views of the obligations and privileges of the citizenship of women.

There is one Eastern woman who is an inspiration to all ages: Sita, the greatest of all heroines, who was the wife of Rama, the romantic story of whom is told in the world's greatest poem, the "Rama Yana." There are many others, too; for instance—Queen Chand Bibi, who was contemporary with Queen Elizabeth of England. Like England's great Queen, she was intellectual and strong. Chand Bibi spoke Persian, Arabic and Turkish. She sang, painted and played the vina. She built up a great kingdom and the second largest temple in India, and, what was much more important, a temple of love within her own heart at the shrine of which millions worshipped.

Huge Detroit Audience Hears Leginska

In the Detroit Free Press of January 8, 1917, one reads: "Ethel Leginska gave a recital in Arcadia yesterday before many times the largest Sunday afternoon audience ever gathered together in this city to listen to a serious concert. The fifteen hundred or more listeners were distinctly enthusiastic; better than this, they were genuinely impressed." The concert was a re-engagement by the Central Concert Bureau, resulting upon Mme. Leginska's tremendous success achieved in Detroit under the same management a few weeks earlier.

Eula di Claro in New York

Eula di Claro, soprano from Milan, Italy, has arrived in New York, where she intends to establish herself as vocalist and teacher.

John Finnegan Lauded

A dozen extremely laudatory notices of John Finnegan's singing on a recent tour, including appearances in Utica, Fulton, Syracuse, Oswego, Lowville, Elmira, Pittsburgh, Auburn, etc., are at hand. From this mass of praise for the tenor are selected a few for reprint, as follows:

Mr. Finnegan delighted with his groups of Irish songs and in the aria from Donizetti's "L'Elisir d'Amore." Mr. Finnegan's tenor is singularly clear, vibrant and even in tone throughout its entire range. He sings without effort and enunciates distinctly.—Fulton Patriot.

Saving only John McCormack, perhaps the greatest Irish tenor in this country—John Finnegan, soloist of St. Patrick's Cathedral, New York City, will sing tonight at the second of the six pairs of evening concerts which Patrick Conway and his famous "Exposition" band are giving at the 1916 Western Pennsylvania Exposition this week. Finnegan will sing Victor Herbert's delightfully melodious love song, "I'm Falling in Love with Someone," in the 9:30 o'clock Conway concert last night, justified fully the praise that preceded him as a master interpreter of Irish ballads. He revealed a clear, rich tone, produced with remarkable ease, and of sufficient volume to fill the entire auditorium; a remarkable range with high notes that were as perfect as any ever heard in Exposition music hall, and an innate feeling for the Celtic poetry that the old ballads express.—Pittsburgh Press.

"He sings the heart of Ireland," might be a fitting though inadequate description of John Finnegan's fine singing at the Lowville opera house last Monday evening. He has a voice of lovely quality, true and sure, as was revealed in his singing of an aria from "L'Elisir d'Amore." His singing of Irish ballads and popular songs showed splendid tone variation and grouping.

That he had caught the lyric urge of those embodiments of Erinic emotion was evident by the spontaneous applause and vocal demands for more after his singing of "Come Back to Erin." His rendering with restrained dignity of "Ave Maria," by Schubert was one of the treats of the program. There was a controlled flow of tonal beauty which subdued and charmed his listeners. One only needed to imagine the proper physical surroundings to realize the tremendous effect his rendering would have on a group of worshippers.—Louisville Democrat.

Harold Henry in Texas

Harold Henry, the American pianist now on tour in Texas, is known as a recitalist of more than passing skill in New York, Boston and Chicago. Of his recent performance in New York, the critic of the New York American wrote: "One of the most pleasing and impressive of these visitors is Harold Henry. . . . He played two se-

lections by Bach, interpreting the toccata with nobility and refinement; the gigue with fresh spirit and vivacity. The rondo from Weber's sonata was performed with the utter grace and rhythm that are so vital in compositions of that character. The poetic fancies and moods of Schumann's 'Novelette' and three preludes of Chopin were clearly and convincingly revealed, and in the 'Norse' sonata by MacDowell he reached remarkable heights of power, at the same time retaining an unblemished symmetry of phrasing and accentuation."

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By Clarence Lucas
VIII

The death of "Buffalo Bill" last week (January, 1917), reminded me of a short visit I made to Berlin in July, 1891. His show appeared to be the only entertainment then provided for the public of Berlin, as the musical season was over. I spent what little time I had on that occasion in visiting the picture galleries. My interest in the works of Hans Memling, whose paintings at that time were a fad of mine, was marred by the attentions of a young German who persisted in telling me all he knew about the writings of Mark Twain. He understood the English language fairly well, and would have had no trouble with Addison or Goldsmith. But Mark Twain's slang and dialect in "Tom Sawyer" and "Huckleberry Finn" were outside the garden walls of his academic English. He wanted me to explain Mark Twain and expound unto him the difference between Longfellow and Poe. I soon got tired of his gothic grammar, and was sorry I had not gone to "Buffalo Bill's" show, notwithstanding my antipathy to the noble red man of the forest. I ought to be grateful to the savage, I suppose, and probably I am. But there is no reason why I should hail him as a brother whenever our trails intersect. When the waters of the Grand River, in Ontario, overflowed their banks in the spring of 1867, and flooded the surrounding country, the redmen came in their birch bark canoes and rescued my mother and her six months old baby from the half submerged carriage in which my father was trying to reach higher ground. I do not remember my first boat ride, and it consequently does not properly belong in these reminiscences. I mention it, however, in order to pad out the fifty years my story is supposed to cover. Had I been drowned, perhaps my parents would have regretted the philanthropic impulse which prompted them to work as missionaries among the Ojibwahs. But I was saved to grow up and to wonder how my mother—a college woman with a literary degree, a passable pianist and a tolerable painter in oils—could leave her home to work for the supposed improvement of the savage. No doubt my father helped to limit the consumption of fire-water for a time, and I believe he got a few of the young bucks to go as far as simple addition, and read a part of the first chapter of the gospel according to St. John. But my inherited missionary spirit prompts me to say that the only thing which will raise a Canadian Indian is a derrick, and his only effective quickener is forty per cent. dynamite. I made no bones about expressing this opinion with all the confidence of youth when I saw "Buffalo Bill's" redmen trailing listlessly after a guide among the sombre glories of St. Paul's Cathedral in September, 1887. A dear old lady with a kind heart and an innocently unscientific mind, thought that all the savage needed was a proper education and the gracious influence of the Church of England. I told her the Canadian Government might let her have two Indian boys to educate, and I proposed having one of them sent to Stratford-upon-Avon and the other to Bonn-am-Rhein, as the world really needed a new Shakespeare and a second Beethoven. If my opinion of the aboriginal American is wrong, it has helped me at least to a keener enjoyment of Voltaire's satire in which the ingenuous Huron amazes the monarchical inhabitants of old France.

St. Paul's Cathedral in London, which seemed to make no impression on "Buffalo Bill's" tamed warriors, so far as I could see, has long been one of my most venerated shrines. I do not mean to give a guidebook history of its site and architecture. That is a task that properly belongs to the young tourist who crams his memory for the occasion with the unfamiliar subject and educates himself while he thinks he is instructing others. My interest in St. Paul's is anthropocentric, rather than historical, architectural, or religious. It was there that I met Sir John Stainer, whom I had grown up to consider a great man, probably because I began my harmony studies when a boy with one of his primers. It was there that I had been taken by my father to cultivate a due respect for Nelson and Wellington, who had secured the liberties of my race from the aggression of the French monster, Napoleon. That old school rhetoric never appealed to me. I believe I was unpatriotic enough to like the stately tomb of Napoleon in Paris better than the monuments of Wellington and Nelson in London. Now that we have jumped so far from St. Paul's Cathedral, let us stay out of it for a while.

I ask the reader to follow me to a little concert of Bach music given at Clifford's Inn, Fleet street, in 1894 or '95. To this old residence of Robert Paltock was I invited, not because my presence would add importance to the concert, but because my hand was armed with a MUSICAL COURIER pen. The cobbles, the high wainscoting in time blackened oak, the antique light, and the music of Bach on instruments of the composer's period, made the evening a delight to me. But after a lapse of twenty-two years, I find my interest is more centered on the man who sat beside me than it is on the harpsichord and clavichord of Bach and the home of Paltock's "Peter Wilkins." His features, manner and speech revealed the man of education and fine feeling. On account of a dearth of programs he readily consented to share mine with me. Of course I had to inform him I was a musician, and I suppose I looked it in those days, with my still vigorous hair brushed after the manner of Louis the Fifteenth's Madame de Pompadour. I was ignorant at that time of Jeremy Taylor's remark that "baldness is but a dressing to our funerals, the proper ornament of mourning." I was then very much undressed as a funeral candidate, and far more solemn than I am today. My companion at the concert apparently took me seriously. He asked me why the music of Bach sounded so much fuller on the harpsichord than on the piano. He accepted my explanation that although the piano had a greater resonance the dampers cut off the tones and prevented the blur which, though agreeable on the thin,

short tones of the harpsichord, would be unpleasant on the sounds of the piano. I told him to play the piano with the right foot pedal down and see if he liked the harpsichord treatment. He said he would. I ventured to ask him if he was a musician. "Oh, no; I paint a little," he replied, good naturedly. Did I know his name? Perhaps not. "My name is Leighton, Frederick Leighton," he replied, offering me his hand as he passed out of the door.

On Monday, February 3, 1896, I saw the body of Lord Leighton borne through the portals of St. Paul's Cathedral to be deposited in the concrete of the crypt far below the soaring dome, alone, in darkness and in silence in the heart of London.

Lila Robeson a Valuable and Useful Metropolitan Artist

The chief reason why American artists are getting ahead in opera in this country (and some twenty are on the roster of the Metropolitan) is because they are prepared when called upon and give a good account of themselves in addition. It is the necessity of having the lesser roles adequately filled that has created the opportunity for which American singers were waiting. One by one they have been summoned to these parts, and one by one they have grown out of them and advanced to more important ones.

Lila Robeson has been a useful member of the Metropolitan Opera Company for five seasons. She has filled many roles, more or less important, but just because she knows practically every mezzo and contralto role in the opera repertoire and is always ready to step in and relieve difficult or embarrassing situations, she does not appear as frequently as she might, nor sing as many big roles. She is too valuable to be a "star." She saved a performance of "Siegfried" by rushing to the opera house in time to appear in the second act. She saved a performance of "Die Walküre" by singing Fricka, instead of the part she had been cast for, at the eleventh hour. She sings the Witch or Gertrude in "Hänsel und Gretel," or Waltraute, Fricka and any of the Walkyries, as the director may desire. It is not transgressing the bounds of possibility to say that, if all the Metropolitan contraltos became indisposed simultaneously, the performances could go on because Miss Robeson could relieve most of them and would not be any worse for the hard task if compelled to sing a different role every night in the week. It is this ability to do what is required of her that makes her not only a useful, but a decidedly valuable acquisition to the Metropolitan Opera Company.

Russell Pupils Score in "The Messiah"

Jessie Marshall, soprano, and Samuel Craig, tenor, both from the ranks of Louis Arthur Russell's artist-students, made a fine impression at the opening concert of the Oratorio Society of Newark, in "The Messiah." These artists were most enthusiastically received by the audience, as is usually the case with artists trained in the Russell studios. Miss Marshall and Mr. Craig were accorded special credit for their expressive and clear enunciation, and for their sane artistic interpretation. The brilliance of Miss Marshall's singing of "Rejoice Greatly," and the serious breadth of her interpretation of "I Know That My Redeemer Liveth," both called for expression of real appreciation. Mr. Craig's singing of "Every Valley" brought him enthusiastic applause, and his "Behold and See" was a delightful bit of expressive legato and purity of tone. This concert opened the thirty-ninth consecutive season of the Oratorio Society.

Harold Land's Engagements

Harold Land has booked the following engagements: New York, February 3; Hastings-on-the-Hudson, February 8; Yonkers, April 4, a re-engagement, and Newton, N. J., April 8, a re-engagement. He has entertained Stanley R. Avery, composer-organist, of Minneapolis, at the Land home, Green Gables, Yonkers.

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Elsie Baker Captivates Providence Audience in Recital With Werrenrath

A joint recital given by Elsie Baker and Reinald Werrenrath at the Strand Theatre, Providence, on January 7, marked this popular contralto's first appearance in the Rhode Island city. As is invariably the custom wherever Miss Baker appears, she won her audience immediately, and created an enthusiasm that showed itself in repeated demands for encores. That the audience was not alone in its appreciation of Miss Baker's work is shown by the appended newspaper notice taken from the Providence Journal of January 8: "Miss Baker's fine natural voice, good style and pleasing personality won immediate recognition. Her voice is big but very flexible, and she sings



ELSIE BAKER,
Contralto.

without affectation. Her style is straightforward, natural, and her songs were given with a musical insight and rich vocal quality that made them very effective."

Minnie Tracey's Pupils Present Unusual Program

A pupils' recital which it would be hard to equal, both for the excellence of the program and for the fine singing which marked each and every number, was that given by students from the class of Minnie Tracey on Tuesday evening, January 16, at the Cincinnati Conservatory of Music, Cincinnati, Ohio. There were arias from "Madame Butterfly" (Puccini), "Don Giovanni" (Mozart), "Manon" (Massenet), "Faust" (Gounod), "The Flying Dutchman" (Wagner), and "Aida" (Verdi). The other composers represented were Robert Franz, Schubert, Sinding, Edgar Stillman Kelley, Edward Elgar, Rimsky-Korsakoff, Gomes, Strauss, Coquard, Sjögren, Saint-Saëns, Horsman, Brahms, Bizet, Godard, Moreau, Dalcroze, Frances Wyman, Liza Lehmann and Clokey. Those who participated in making this event one long to be remembered were Alice Sanford Jones, Helen Moore, Mary Pfau, Berta Forman, Nellie Gilbert, Florence Blakey, Edna Hume, Marguerite Hukill, Emma Noe, Margherita Tirindelli, Clara Nocka Eberle, Norma Weidner and Mrs. Samuel Assur. Miss Tracey has every reason to feel proud of her pupils, and the excellent showing they made spoke well for her thorough training. Inez Gill, Elizabeth Cook, Elizabeth Barbour and Beatrice Lindsay played the accompaniments, and Jean Penny played the violin obligato for the "Agnus Dei" (Bizet) which Miss Noe sang.

Andrea Sarto Obliging as He Is Busy

At Mme. Buckhout's last musicale, Andrea Sarto attracted the greatest attention by the splendid manner in which he used his beautiful voice. It is a pleasure to see one sing with no more effort than that in speaking, to see put into effect, what all singers and instructors talk about, "diaphragmatic breathing." Mr. Sarto is what one might call an "habitual diaphragmatic breather," that is, he has arrived at the place where he as unconsciously correctly controls the breath with the diaphragm as he unconsciously correctly controls the muscles of his legs while walking. Mr. Sarto has been working with Joseph Regneas steadily since 1910, and

he finds this sixth year under this master as full of benefit and interest as any that have gone before. One of the causes which enters largely into the success of his public performances is the fact that he always seeks the advice and criticism of Mr. Regneas before his appearances.

Frederic Dixon's Piano Recital

January 17 the handsome and artistically furnished Stevenson-Dixon studios, Carnegie Hall, New York, were filled with a distinguished audience to hear Mr. Dixon's piano recital. He played eight preludes by Chopin, those in G major and F major distinguished by beauty of touch, the one in D minor highly dramatic. Then followed two of the Chopin studies, that in E major having many points of original interpretation. The one in C was extremely brilliantly performed.

Helen Mara, soprano, pupil of Miss Stevenson, sang three songs and added an encore. Her interpretation of Clutsam's "Curly-headed Baby," with its dainty sustained high G's and F's, was extremely winning. All her tones in this song were simply beautiful. "Butterflies" was enunciated clearly, and this is a feature of the charming young

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singer's artistry. Miss Mara should be heard in the larger concerts, such is the power of her very winning personality.

Closing the program, Mr. Dixon played the Liszt sonata in B minor. This was a splendid, virile performance, full of highly poetic moments, contrasted with heroic periods. The Liszt music seems to make especial appeal to Mr. Dixon, who through this performance put himself on a high pinnacle. The dimly lit studio and the congenial company made this musicale enjoyable, so that many lingered and persuaded Mr. Dixon to play more.

No Let Up in Christine Miller Engagements

Christine Miller, the popular American contralto, sings this week at Emporia, Kan., in the State Normal School. On January 30, at the Sedalia Theatre, Sedalia, Mo., she will appear in concert under the local management of E. J. Adamson. Charles Hathaway, the secretary of the Handel Choral Society, Uniontown, Pa., has engaged her to sing with his society on February 8 next.

Mme. Langenhan for Patriotic Concert

Christine Langenhan, soprano, of the Berlin and Hamburg Operas, will appear in a patriotic concert at the Harlem River Casino on Friday evening, January 26, singing several arias, accompanied by the Tsing Tau Orchestra, and a group of songs.

Hans Hess Winning Much Praise From Press and Public Alike

Hans Hess, the well and favorably known cellist of Chicago, has been kept constantly busy since the beginning of the season and is meeting everywhere with unstinted success. Recently Mr. Hess furnished a program in Kankakee, Ill., and the following are the verdicts of the press:

Noted musician renders an excellent program in Kankakee for the Woman's Club. The program of the afternoon was presented by Hans Hess, cellist. Mr. Hess is a musician who proved himself an artist by his excellent interpretation, efficient technique and sympathetic tone production.—Kankakee Republican, January 4, 1917.

Master of the cello, Mr. Hess entertained the club members with an excellent program which gave opportunity for a display of his ability as an artist in technic interpretations and tone productions.—Kankakee Gazette, January 4, 1917.

The following appearances will be made by Mr. Hess in the next few weeks: January 25, Eureka, Ill., in recital with Clarence Eidam, and February 3, Central Music Hall, American Conservatory recital.

Genovese for Lockport

Among the notable artists appearing in Lockport, N. Y., at the National Musical Convention next September, will be Nana Genovese, the distinguished mezzo-soprano, formerly from the Manhattan Opera Company. Mme. Genovese, an American by marriage, has made her home in the United States for a number of years and is very well known as a concert singer. She will be heard in a special American program.

Buckhout Saturday Musicales

At the studio of Mme. Buckhout, New York, on January 13, four groups of songs and two of piano pieces, composed by A. Walter Kramer, the composer at the piano, were given. The participants were Mme. Buckhout, soprano; Penelope Davies, contralto; Andrea Sarto, bass baritone, and the composer. It was a fine program and well done by all who collaborated. Mme. Buckhout had to repeat "That Perfect Hour," a beautiful song dedicated to her. It ends on three high A's on the words "Perfect Hour," making a fine dramatic finish. Mr. Sarto's success is registered elsewhere in this issue of the Musical Courier. He sang two of



MME. BUCKHOUT.

the songs in German. Miss Davis, too, added greatly to the program, and needless to say the participation of the composer assured perfect interpretation. At the last musicale, January 20, Gena Branscombe's compositions were performed; the coming Saturday, January 27, at three p. m., works by Huntington Terry will make up the hour of music.

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VOICE DEVELOPMENT

Considered With Reference to the Differentiated Functions of Extrinsic and Intrinsic Vocal Muscles

By Marie B. Bencheley

A brief description of vocal exercises recently advertised in the *MUSICAL COURIER*, brought inquiries with reference to the study of voice development by correspondence. Study of voice development by correspondence is not advisable, as in cases where the tone producing muscles are constitutionally weak or otherwise weakened by over strenuous voice practice, skilled teachers are required who understand the correct use of exercises best adapted for the strengthening and development of intrinsic vocal muscles, and who also recognize the quality of tone in technical practice which assures legitimate voice development.

Traditional vocal methods, originally intended for artistic training of the exceptional voices of Latin races, are used more or less successfully by students in instances where the voice approximates in tone qualities to the type of voice for which these methods were devised. The tendency to intone in speaking, characteristic of Latin races, promotes legitimate voice development, as the constant use of a musical language develops vibrant tone qualities that

are maintained by automatic voice action without appreciable effort.

Considered from this point of view, legitimate development of the singing voice is effected by systematic practice, which converses and maintains automatic action throughout the compass of the voice. This means a different method of practice from that which forcibly augments volume of tone by determinate effort in excess of that required for the gradual development of the singing voice of natural (automatic) action of intrinsic tone producing muscles.

The Extrinsic and Intrinsic Vocal Muscles

Voice development considered with reference to differentiated function of extrinsic and intrinsic vocal muscles, deals with complex and involved conditions as, while specific functions of these members of the vocal mechanism are differentiated, the activities of these muscles in voice action are reciprocal. Development of extrinsic (voluntary) muscles is increased by other functional activities, which do not apply to intrinsic tone producing muscles. As the activities of voluntary muscles directly respond to promptings of the will, while the action of involuntary muscles is automatic, considering the vocal mechanism as a whole, satisfactory voice development—superficially considered—is apparently more or less determinable by experimental methods of practice, but an analysis of voice action eliminates the necessity of experimental work, as legitimate voice development is determined by a law which is universal in application. Voice development is scientific only when it conforms to the natural method of development, which progresses by gradual unfoldment, as in the gradual expansion, which transforms the tiny bud into the blossoming flower.

Following this line of reasoning, daily systematic voice practice with certain soft tone exercises, which gradually unfold possibilities of the singing voice, is the most direct and also the most expedient means for rapid advancement in voice development. Strenuous voice training compels an arbitrary use of the vocal mechanism, which in effect is restrictive, through interference with automatic voice action. In cases, as cited, where intrinsic tone

producing muscles are constitutionally weak or inferior in muscular strength to that of extrinsic muscles, daily systematic practice which directly applies to conservation of their natural action is as important as similar practice for correct use of the hand and arm in piano or violin study.

The Use of Soft Tones

In the use of soft tones, as outlined, neither forceful exercise of the will nor the stimulus of emotional fervor is required. Under a relatively passive exercise of mental forces—as suggested—strengthening with development of these muscles is effected, without appreciable effort. This means, in physiological terms, that the dominating activities of extrinsic muscles, which more completely energize the voice in the expression of its higher possibilities, are restrained and subordinated in voice practice maintained under a relatively passive exercise of the will.

As the activities of voluntary muscles are directly controlled by the will, volume of tone may be increased or diminished at will. This characterizes extrinsic muscles as the energizing factor of the vocal mechanism, as differentiated from intrinsic tone producing factors.

Exercises similar in motive to those used in physical culture which increase muscle development, by a swinging or alternating movement, also directly apply to the development of vocal muscles. This motive, formulated as a vocal exercise with soft tone practice on low major tones alternately used, is one of several exercises, in an original system of technical practice (recently advertised in the *MUSICAL COURIER*). Students are advised to practise these exercises while seated, as this position facilitates relaxation of muscular effort in fundamental voice practice. When adequately developed by exercises which conserve their natural action, the intrinsic tone producing muscles maintain their accustomed use, and with volume of tone gradually increased, the singing voice is developed without appreciable effort.

Breath Control

Problems of voice development have been comprehensively considered with special reference to adequate breath control. The importance of voluntary (deep) breathing is also emphasized by other than vocal consideration. In voice development, considered from the point of view as described, automatic action of intrinsic voice factors is the natural motive in the use of the voice as in speech. It is also the legitimate motive in development of expansion of the voice as used in singing—as differentiated from the arbitrary use of the vocal mechanism through force of will; and, in the instinctive or psychological impulse to maintain the highest possibilities of the singing voice with minimized effort, preservation of the developed voice, is as clearly indicated as are the physiological requirements in fundamental voice training, which become apparent in an analysis of voice action.

Wrighton's "Vision of Sir Launfal"

"The Vision of Sir Launfal," a recitation with music by Herbert J. Wrighton, on a poem by James Russell Lowell, which won the Thomas Askin prize, as was recently announced, is a work of altogether unusual merit. The composer shows a very clear understanding of the requisites of such a work, and a masterly technic which, combined, as it is, with a wealth of real invention, renders the work genuinely effective. In order to facilitate an understanding of his score, the composer has adopted a system of colors to indicate each appearance of the motives. Incidentally this color system was a great aid to the present reviewer in analyzing the work. The system is simple enough in itself. The composer simply draws a line of the color that corresponds to the particular motive (with a colored pencil or crayon) underneath the music. There are six motives in the work, indicated by the following colors: Sir Launfal, red; Quest of the Grail, purple; Summer Landscape, green; The Castle, orange; The Leper, brown; The Grail, blue. The writer enlarges on this because the idea seems such an excellent one. In printing it would of course be cheaper, and just as serviceable to use rows of various shaped dots or crosses instead of the colors.

The first appearance of the various motives is as follows: The Motive of Sir Launfal as an introduction; Quest of the Grail with the words, "For tomorrow I go over land and sea in search of the Holy Grail"; Summer Landscape, with the words, "The one day in summer in all the year"; The Castle, with the words, "The castle alone in the landscape lay"; The Leper, with the words, "A leper crouched"; The Grail, with the words, "He who gives a slender mite." The whole work is consistently built up on these motives and variations on these motives and this leads a surprising unity and force to the whole, and amplifies the meaning of the poem.

This recitation is of more than passing interest both because of its musical value and because of the fact that this poem is a standard that is used in all of our schools and is therefore familiar to nearly everybody.

A debt of gratitude is due to Mr. Askin for bringing the work to public attention by means of his prize offer.

Carolyn Beebe, Soloist With New York Symphony

Carolyn Beebe, following the successful concert of the New York Chamber Music Society in Aeolian Hall, January 2, appeared Monday evening as soloist with the New York Symphony Orchestra, Walter Damrosch, conductor, before the Dayton (Ohio) Symphony Association. Miss Beebe was heard in the Schumann concerto. The following evening in Fowler Hall, Purdue University, Miss Beebe, André Tourret and Willem Durieux, piano, violin and cello, gave a delightful program which included the Saint-Saëns trio in F major, "Trois Pièces Originales" by Arbos, and Miss Beebe played the sonata in G by Grieg with Mr. Tourret, violin, and the Richard Strauss sonata in F major for cello and piano with Mr. Durieux.

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SAN ANTONIO

Zoellner Quartet Creates Interest

San Antonio, Texas, January 9, 1917.

The San Antonio Symphony Orchestra, Arthur Claassen, conductor, gave the first concert of a series of six, on January 4, at Beethoven Hall, with Oran Kirkpatrick, tenor, as soloist. The orchestral numbers were all splendidly given and received much applause. Mr. Kirkpatrick scored a real success with his rendition of the "Prize Song." It so admirably suited his voice, which is of a splendid dramatic quality. The next concert will be given Thursday, January 18. The usual public rehearsals are being held. A small fee is asked for admission, thus enabling the school children to hear the symphonies and receive a knowledge of good music.

The Zoellner Quartet appeared in concert here, Sunday, January 7, at the Academy of Our Lady of the Lake. A large audience greeted this splendid organization, unique in the fact that it is comprised of a father, two sons and a daughter. There seemed to be perfect understanding between each one, for the ensemble work was perfect. Joseph Zoellner, Jr., proved himself an artist on the piano, as well as on the cello, in his accompaniments for the "Ballade," op. 15 (Dvorák), and in the "Serenade," op. 56, for two violins and piano (Sinding). Amandus Zoellner gave the "Ballade." His tone is wonderful, and he proved himself to be a real artist. In the "Serenade" the work was excellent, each proving to be thorough musicians. The following quartets were given: "Quartet," op. 3 (Jules Monguet); "Lullaby" (C. S. Skilton); "German Folksong" (counterpointed by Kaesmayer); scherzo (from quartet, op. 64), Glazounow; and "Two Indian Dances," "Deer Dance" and "War Dance" (C. S. Skilton). These were dedicated to the Zoellner Quartet. The melodies were furnished to the composer by R. R. Depee, chief of the Regne River Tribe, Siletz, Oregon.

Flora Briggs, pianist, was elected accompanist of the San Antonio Mozart Society, to succeed Ruth Bingham, who has gone to New York to continue her musical studies.

The Minneapolis Symphony Orchestra will give two performances here, on Monday, January 29. The event is looked forward to with great interest.

Mrs. S. W.

Samuel B. Garton's Activities

A musician of many activities is Samuel B. Garton, tenor, choir director and teacher, of Chicago and surrounding vicinities. Mr. Garton was among the soloists at the faculty recital of the Hedding College of Abingdon, Ill., recently when he offered several works new to music lovers there, among which were Christian Sinding's "Licht," "schaferliedchen" from Wilhelm Kienzl's "Der Kuhreigen" and Winter Watts' "Surf Song." Through the executive force of Mr. Garton and the co-operation of music lovers and public spirited citizens, a Municipal Choral Society was organized in Hammond, Ind., last October. In December this organization made its initial appearance there, presenting for the first time in Hammond, Handel's "The Messiah." The following from the Lake County Times of Hammond, Ind., December 29, 1916, attests of its success:

"The chorus numbers about seventy-five and these are recruited from all walks in life. That they brought to their task enthusiasm and earnestness of spirit, there was abundant evidence throughout the evening. Some ten weeks have been spent in preparing these difficult choruses and tremendous credit must be given to the patience and skill of Mr. Garton in welding together the parts into a complete and artistic whole. He has given of his best in enthusiasm and painstaking effort and the result was highly gratifying.

"Mr. Garton held his forces well in hand throughout the entire work, and must again be congratulated for his ability in the organization and carrying out of an eminently successful première of this great oratorio."

Behymer in Dramatic Fields

(From the Los Angeles Graphic.)

Speaking of Behymer and the Ballet performance reminds me that I saw that interesting young genius, Richard Orynski, among the artist spectators at the Auditorium the other evening and at his side was one of his talented leading women, Ann Andrews, of the Players Producing Company. Just at the present time he is engaged on the coming production of that old morality play "Everyman," dressed in trappings by Hugo von Hoffmannsthal and Mr. Ordynski from the English poem of George Sterling, in which Miss Alice Barnsdall and L. E. Behymer are joining. It is hoped that the present venture may be so successful and attractive to every one in Los Angeles that it will become an annual civic affair, in which all the artistically inclined may join in one way or another. This fall and winter season has been so remarkable in the artists it has brought to the city and the ventures tried that it cannot fail to have its effect in placing Los Angeles noticeably in the dramatic and artistic annals of 1916-17.

Minneapolis Central High School

Students Sing "The Messiah"

Several numbers performed for the first time in Minneapolis under the direction of Sydney Morse.

The student body of the Central High School of Minneapolis have again covered themselves with musical honors and have achieved what might be considered a musical year's triumph. Only last February the Glee Club of this organization delighted large audiences with their performance of Gilbert and Sullivan's comic opera "The Pirates of Penzance." In March, a chorus of 450 voices gave Mendelssohn's "Elijah." In November, after a preparation of eleven weeks, the Glee Club staged Gilbert and Sullivan's

"The Mikado" and on December 20 crowned their efforts with a successful performance of Handel's "The Messiah" given in its entirety for the first time in Minneapolis. This is a most remarkable program for any high school to accomplish in less than a year, and both pupils and director are to be congratulated.

The work of the choir was much to be commended. From the first, "And the Glory of the Lord" they at once set aside all doubts in the minds of their audience that they were dealing with something beyond them. The freshness and quality of the soprano and altos were beautiful, while the pitch was perfect at all times. It was clearly seen that the director had his length of program well in mind and was more than familiar with his tempos. At no time was this chorus allowed to drag.

A great surprise to many in the large audience was the rendering of such choruses as "His Yoke Is Easy," "And With His Stripes," "Great Was the Company of the Preachers," "He Trusted in God," "Since by Man Came Death," usually admitted by Philharmonic societies and perhaps never heard in Minneapolis before. These choruses were performed with a certain amount of ease that was truly remarkable. The audience was keen in showing its appreciation of the students' efforts in these numbers.

The soloists were carefully selected. Harry Phillips, basso, gave an excellent rendition of "Thus Saith the Lord," "Who May Abide" and "Why Do the Nations Rage." Mr. Phillips was at his best. Alma Johnson Porteous, contralto, was much appreciated by the audience. "He Was Despised" was an excellent piece of work. To Grace Smith fell the soprano role and her "Rejoice Greatly" was sung with ease and purity of tone. Walter Mallory, tenor, did more than justice to all his numbers. Marion Jeffery accompanied on the piano in a most capable manner. Mrs. Landry officiated at the organ, and the High School Orchestra accompanied throughout.

The success of the whole once more points to the director, Sydney H. Morse, director and assistant supervisor of music, who has lead these young minds to appreciate the noblest and best in music. For 1917 Mr. Morse has under consideration the opera of "Ermine," "The Legend of Melusina" and the oratorio of "The Seasons."

Sibyl Sammis MacDermid in Toledo

The Toledo Blade makes the following glowing comment upon the second appearance of Sibyl Sammis MacDermid with the Eurydice Club:

In the midst of the evening's program came a song recital by Sibyl Sammis MacDermid, which was a thing of great delight to the audience. It consisted of nine numbers—a florid Handel number in Italian, two German songs, two in French, and four in English. The Handel number was delightful in its coy brightness and daintiness, and it was exquisitely rendered. No less notable was the serene calm of Schubert's "Du bist die Ruh," which was rendered with perfect taste and extraordinary beauty of tone. Space forbids following down the list in detail but each number revealed some further proof of the singer's versatility. The greatest surprise was, perhaps, her vigorous and heroic rendering of the "Brunhilde's Battle Cry." It was a thrilling bit of work in real Wagnerian style.

We do not hesitate to say that Mrs. MacDermid is one of the most versatile and interesting singers we have heard. She has remarkable interpretative ability and possesses the power to transpose the quality of her tone to suit the song and its mood. She seems to be many singers rolled into one. We hope that she will come and sing for us again and again.

Mrs. MacDermid has returned from a month's tour of the Pacific Coast, spending the holidays at San Diego during which time she sang at the Exposition on Rose Hartwick Thorp Day. She will give recitals in St. Paul, Minn., and Brookings, S. Dak., January 15 and 16 with James G. MacDermid at the piano and will sing in Kenosha, Wis., January 23.

May Peterson Again in New York

After the strenuous week when she sang three times in New York, May Peterson left for a short holiday, but returned almost immediately and gave a recital on January 6 at a private musicale given by Mrs. Henry Seligman in honor of Myron T. Herrick, ex-Ambassador to France, and Mrs. Herrick. Miss Peterson was assisted by Miguel Lobet, the Spanish guitarist. Among those present were Mrs. Paul Morton, Mr. and Mrs. William Guthrie, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Frederick Edey, Mr. and Mrs. Frederick Lewisohn, Mr. and Mrs. James Deering, Mr. and Mrs. Irving Brokaw, Mr. and Mrs. I. N. Seligman, the Rev. Dr. Percy Stickney Grant, Mr. and Mrs. Oscar Straus, Mr. and Mrs. Edward R. Hewitt, and Gaston Liebert.

Miss Peterson left the next day for her appearance in New Haven with the Cincinnati Orchestra. From there she went to Chicago. She will return to New York and sing with the Schola Cantorum in Carnegie Hall on January 31.

Loretta del Valle Again Triumphs

Before Audience of 3,000

Loretta del Valle, the brilliant young American prima donna, gave her first concert under the auspices of the Knights of Columbus at the Armory in Orange, N. J., on Monday evening, January 15, before an audience of over 3,000 people and scored a genuine success. This was the first of a series of concerts for which she has been engaged by the Knights of Columbus and the various Catholic societies to be given throughout the country. She was accompanied at the piano by Paul Eisler, conductor of the Metropolitan Opera Company.

Spalding Elected Honorary Member

of Sinfonia Society

Albert Spalding, famous violin virtuoso, has received a telegram from Burleigh E. Jacobs, supreme secretary of the Sinfonia Phi Mi Alpha Fraternity, of Cincinnati, informing him that he has been elected to national honorary membership in this American musical fraternity, following the tremendous success of the violinist at the Emery Auditorium in Cincinnati, on Sunday afternoon, January 7.

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INFORMATION BUREAU**REPLIES TO INQUIRERS**

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received—Editor's note.]

Shall I Go to New York?

"Many musical and vocal authorities have told me that I possess a very good baritone voice. I belong to a singing society, and have been taking parts in singing at some private entertainments and public affairs. So I feel enough confidence in myself to develop my vocal faculties to the highest degree if I only had a chance to do so, and as I can't find a suitable institution for that purpose I would appreciate very much your advice as to whether you think it advisable to go to New York and try to enter some musical or vocal academy. I will also be much obliged to you if you would tell me whether there is in New York such an institution where tuition is free for those that would succeed but cannot go ahead in their studies for material reasons."

This letter is largely quoted as it is of the same tenor as many others received upon the same subject. There is not, to my knowledge, any musical or vocal institution in New York where tuition is free. There are, of course, both conservatories and schools where scholarships can be obtained, but when one realizes the few scholarships given as compared to the enormous number of applicants, the chances of obtaining one are small.

The city in which you live is not considered a "musical" one, but if it is for "material reasons" that you cannot afford to pay for lessons, it would be a greater question as to how you could sustain yourself in New York during the years that it would take you to develop your "vocal faculties to the highest degree." Even if your lessons were comparatively inexpensive, there is much more than that to be thought of. Board, room, and incidental expenses, to say nothing of the lessons in languages that you must take in order to reach the highest point in development, all count for the expenditure of much money. And this expenditure is not for one year or even for two years. Six years is not too much to devote to the study of the voice—ten years would be better still. So you must make up your mind that for a certain number of years your whole time must be practically devoted to study with little opportunity for any outside interests such as earning an income sufficient for your needs.

May I also say that a "good" voice is not uncommon and that you might be facing disappointment after your long years of study. The public of today is educated sufficiently to demand the best in music, so there can be no half way work about your musical training. It must be thorough and carried to a high point. You know your own limitations, so to speak, and whether you can give up the time necessary for proper study. One must also repeat that nearly every branch of music is overcrowded. Unless you have an exceptional voice you would find yourself in competition with hundreds of others, all with "good" voices.

There should be in your city some teacher who would perhaps arrange to make terms for lessons that you could meet, but there are no teachers at the present time who give their lessons depending upon a future success of the pupils. That is to say, those are the conditions in New York, where this kind of charity has been greatly abused. If you find such a teacher, remember that you must also learn French, Italian and German so as to be able to sing in those languages. Of course, if you have an income that would meet the demands of lessons and livelihood, you might find the conditions better for your study in New York than where you live.

Virgil Clavier Technic Table

"Can you tell me what the enclosed table represents? I have never seen one like it before, but one of my pupils has been asked to teach table technic by this method."

The drawing that you enclose represents the old Technic Table of the Virgil Clavier Company. This table has been discarded by the Clavier Company as there were features about it which were found to be disadvantageous to the pupil. They therefore began to make changes and improve the technic table until they now have the "New Technic Table," which is better adapted for the use of pupils, whose hands must naturally vary in size though the position for the hands in the old table was regulated only for a certain shape and size and not adjustable.

The new table is small and light and is especially adapted for "use in hand forming and finger practice." In the new tables as in the old, there are certain grooves at the front, like a depressed key, which are for acquiring skill to carry the hand over the thumb, while the fingers keep their proper relation to the keys. In your drawing the same depressions exist, and that is why they are numbered from one to five or six, the thumb passing under the hand on the sixth note, into the depression on the table. In the new table there will not be found the depressions at the top of the table to fit the five fingers of both hands, for the reason,

as said before, that these depressions did not fit all hands, while in the case of small hands they were injurious. A movable rack for supporting the instruction book has also been added to the new table.

La Nozze di Figaro

"Will you kindly tell me if the opera of 'La Nozze di Figaro' was written before 'Don Giovanni.' If you could also tell me in what years these operas were written I should be greatly obliged."

Mozart finished the opera "La Nozze di Figaro" in the year 1786. Its first performance took place in Vienna on May 1 of that year. As is well known the libretto was adapted by da Ponte from Beaumarchais' comedy, "Le Mariage de Figaro." Of this opera one authority says: "It is perhaps the highest achievement of the all embracing genius of Mozart that he made an artificial comedy of intrigue, which is trivial when it is not squalid, into one of the great music dramas of the world."

"Don Giovanni" was Mozart's next work, produced October 29, 1787. This opera was written for Prague, the librettist also being da Ponte, and the libretto adapted from a Spanish tale.

Pronunciation of Ysaye

"Will you kindly give me the correct pronunciation of the name of the celebrated violinist Ysaye?"

Of the three pronunciations that you send, the one from the Century Dictionary would seem to be nearest correct. On the authority of R. E. Johnston, who is Mr. Ysaye's manager, the correct way to pronounce the name, and the one that Mr. Johnston himself uses is ee-zi-ee. The "i" is long (as in "kind") and there is a slight accent on the second syllable.

There is of course no rule for pronouncing proper names and in the case of many of the Europeans, their names get some very queer sounds put on them.

Is Mary Garden Married?

"Can you inform me whether Mary Garden is married, and, if she is, what is her husband's name?"

That is a question that has been asked many times, but as yet there has been no answer to it that would decide it. The fact that she is often alluded to as Miss Garden would indicate that she has not as yet taken to herself a husband, for usually opera singers add madame to their public name when they enter into the matrimonial state.

As is the case with all public people, whether singers or actresses, there are many rumors flying about for and against Mary Garden having a husband, but up to the present time, if she has one, the secret has been well kept. As it is a private matter it is not possible for the information to be obtained; one would hesitate to ask so personal a question, particularly as it would appear that she has no wish or inclination to take the public into her confidence.

Is Minnie Hauck Living?

"I am writing for information about Minnie Hauck, soprano. Can you tell me of her whereabouts, whether she is living and whether she is in this country?"

Minnie Hauck, her original name, which she changed to Hauck when she made her debut in 1865, retired from the stage in 1896 at the time of her mother's death. She then went, with her husband, Baron Ernest v. Hesse Wartegg, to live in Lucerne, where she still resides.

Wants to Join Oratorio Society

"I want to join the New York Oratorio Society. How should I go about it?"

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.

Gerald Maas to Make First New York Appearance

The first recital of Gerald Maas in New York, which will occur on the afternoon of February 7 at the Comedy Theatre, promises to be an unusually interesting one. He has secured the assistance of Ossip Gabrilowitsch and of the young American composer, Mana Zucca. With Gabri-



GERALD MAAS,
Cellist.

lowitsch he will play the Strauss sonata in F; with Mana Zucca the Dvorak concerto, the balance of the program being made up of numbers of Tartini, Tschaiowsky, Popper and a new composition for cello by Mana Zucca, "Ballade et Tarantelle."

Tollefsen Trio Triumphs

The Tollefsen Trio, consisting of Carl H. Tollefsen, violin; Mme. Schnabel Tollefsen, piano; William Durieux, violoncello, appeared on the January 8 program of the Chaminade Society, Brooklyn, and were at once re-engaged. Mrs. Irving W. Banta, soprano, assisted in solos. The trio gave the entire program for the Marcato Music Club, of Clarksburg, W. Va., January 9. John Barnes Wells, tenor, and Annie Louise David, harpist, were scheduled for the following recital of this club. January 12 the Chamber Music Society of Detroit had this trio in a concert for young people. They were at once engaged for next season. January 13 the Saturday Night Lyceum Course presented the trio at Schenectady, N. Y. They have been re-engaged in consequence of last November's success, for Vassar College, February 16. Their autumnal tour through the South and Middle West covered engagements in fourteen states. Among the larger works then played were Rubin Goldmark's Trio, Op. 1; the Arensky, Op. 32; Mozart E major, Tschaiowsky A minor, and Rubinstein B flat, besides many shorter numbers. The ever popular "At the Brook," known throughout the country as played by the Tollefsens on the talking machine, was repeatedly asked for and given as an encore. During its sojourn in Tennessee the Trio was enabled to visit the historic Lookout Mountain, near Chattanooga, and view the scene of the battle.

Among the engagements filled were the following: Chicago, Carl D. Kinsey Course at the Ziegfeld Theatre; Delaware, Ohio, Ohio-Wesleyan University; New Philadelphia, Ohio, Hutchinson Artist Series; Holland,

Mich., Hope College; Manitowoc, Wis., Artist College; Bedford, Ind., Matinee Musicales; Nashville, Tenn., Ward-Belmont Course; Macon, Ga., Wesleyan University; Hendersonville, N. C., Fassifern School; Greensboro, N. C., State Normal College; Raleigh, N. C., Peace-St. Mary's Concert Series; New York, Max Sanders' Elite Musicales, Harris Theatre; Poughkeepsie, Vassar College.

The Trio appeared at the concert of the People's Symphony Auxiliary Club at the Washington Irving High School, New York, December 29, and played the Goldmark and Arensky trios. Mr. Durieux and Mme. Tollefsen played the Symphonic Variations by Boellmann, for cello and piano. The Trio also assisted in the program given at the Musicians' Club, December 27,



THE TOLLEFSENS ON LOOKOUT MOUNTAIN, TENN.

when the club honored the distinguished American composer, Arthur Foote, with an evening of his own compositions. The Trio, with Joseph Kovarik, viola, played the quartet, op. 23.

The Boshkos to Appear at the White House

Nathalie Boshko, violinist, and Victoria Boshko, pianist, who made an appearance at the Sunday night concert at the Metropolitan Opera House on January 21, are engaged to play at a private musicale to be given at the White House by President and Mrs. Wilson on February 13.

The Misses Boshko give their second New York recital of the season at Aeolian Hall on Friday evening, March



VICTORIA AND NATHALIE BOSHKO.

2. They have been re-engaged by the Women's Musical Club of New Rochelle. These artists appeared at this club last year and were immediately re-engaged for an appearance this season. They also appeared recently in a recital before the Musical Club of Scarsdale, N. Y., with great success. Their Boston recital is to take place on February 16 at Jordan Hall.

Fay Foster Students' Musicale

Another enjoyable concert by pupils of Fay Foster was given on Wednesday afternoon, January 17, at the Wanamaker Auditorium, New York, before a large and fashionable audience.

Miss Foster again demonstrated her exceptional ability by the highly artistic achievement of the participating

pupils, the most pronounced feature being the uniform excellence of voice placement and interpretation.

The students who appeared were: Pauline Jennings, soprano; Marguerite Potter, mezzo-soprano; Adelaide Tydeman, contralto, and Lou Stowe, child song interpreter.

Miss Foster at the piano, it is needless to say, aided the young artists materially. Much well deserved applause followed each number. The program contained songs by Brahms, Max Reger, Fay Foster, Rachmaninoff, Alexander Russell, James P. Dunn, Bartlett, Harold, Teresa del Riego, Strauss and Franz.

Miss Foster's latest composition, "Japanese Sketches," was performed for the first time at this concert, and received immediate recognition. It is a beautiful work, which is destined to become very popular.

Grace Kerns Continues Active Season

Of Grace Kerns' appearance on November 28 as soloist with the Hartford (Conn.) Choral Club, the Post of that city said: "Miss Kerns made her first appearance in Hartford last evening, and it is sincerely hoped that it will not be her last. As a lyric artist, Miss Kerns must be placed in the very front rank. Few, if any, singers in America are more artistically endowed than she. Her voice is a rare delight, and in her singing she never stoops to any of the sensationalism too frequently indulged in by many of our so called artists. Her rendition of the Handel and Liszt songs was perfection personified, and her charming personality always made itself felt." The Daily Courant declared her voice to be "high and clear" and stated that "Miss Kerns made a pleasant impression on the audience and was warmly applauded, being compelled to give two added numbers."

Among the engagements which Miss Kerns has fulfilled successfully during the last month or so are appearances December 4, New Britain, Conn., where she gave a concert; December 12, at the Cathedral of St. John the Divine, New York, when she sang in Brahms' "Requiem," and January 4 at Toledo, Ohio, where she sang the soprano solos in Handel's "The Messiah." On January 31, Miss Kerns will give a concert in Brooklyn, and her February engagements include an appearance February 13 as soloist with the



GRACE KERNS,
Soprano.

New York Oratorio Society, at Carnegie Hall, when Mendelssohn's "Elijah" is to be given; February 18, another appearance at the Cathedral of St. John the Divine, and February 22, with the Baltimore Oratorio Society, Joseph Pache, conductor.

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New York**GIORGIO M. SULLI**Director of the
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(Phone, 2765 Bryant)**Anna Fitziu in Havana**

Here follows what the Havana press had to say of Anna Fitziu's first appearance with the Bracale Opera Company:

Anna Fitziu is a lyric soprano, possessing surpassing qualities. She has a voice of fine tone color and knows how to sing very well. Her handsome and proud figure and her domination of the stage favor her and help her to make an impression from the first moment. She was very well adapted to her role and showed great discretion in the difficult scene with which the cavalcade begins.—*Diario de La Marina.*

Anna Fitziu, debutante artist, charged with the role of Isabeau, showed in the first place full mastery of the work, and absolute understanding of the character of her protagonist. A singer of splendid beauty, she impressed the audience favorably, as soon as she appeared on the scene, although the cloak covering her is not the most appropriate garb to show off the physical charms of a woman. Anna Fitziu is moreover an artist, very notable for the qualities of her voice, for the rare mastery with which she used it, and for the exquisite discernment of her expression. She is a perfect singer who could, in other words, make her voice audible to the public, such as "Tosca," show up in all their splendor the brilliant, artistic gifts which she possesses.

Anna Fitziu is an eminent soprano. In full possession of her magnificent and noticeable voice, she attained yesterday an immense height, as splendid singer, as talented actress, and as woman of seductive beauty, rapidly gained the attention of the audience, charming and captivating in all her expressions and vanquishing with spirited assurance, the difficulties of execution that "Isabeau" contains. Her voice, pure in tone, powerful and well schooled, gave particular pleasure in the aria, and in the passionate duet it succeeded in stirring the emotions of her hearers, who acclaimed the exquisite spirit of the artist with sounding applause.

With regard to Mascagni's grand opera I will allow myself to mention only the figure most dominating in its interpretation, after that of the great tenor, Lazaro. Who else than Anna Fitziu? The artist of the divine smile, as Mr. Marcov has called her in the columns of the *Heraldo de Cuba*, captured, last night, the good will and the sympathy of all. A superior singer, with a treasure in her throat and another treasure in her very beautiful face. When in the second act of "Isabeau" her sculptural figure, barefooted, her long hair appeared, draped in silk, there arose among the audience a general movement of admiration for the talented artist. A success from the very beginning that can have surprised few is that of Anna Fitziu in Havana. Since Lucrecia Bori, I know of no singer who made herself more sympathetic to all our society in one single night. With the memory of this first function of the great lyric season, will always remain associated the name of the celebrated artist, who has known how to confirm so rapidly and surely the high fame which preceded her when she arrived in this city.—*El Dia.*

Anna Fitziu, the soprano making her debut, seems to have been touched in the cradle by the magic wand of a kindly disposed good fairy. Her imperial beauty attracts, subjugates and dominates. Simply to see her is to be her spiritual prisoner. An irresistible current of sympathy flows from the artist to the spectator, who stays subdued and charmed, before the irresistible power of such a splendid example of feminine beauty. This compatriot of George Washington (she was born in Virginia) is an American as white as milk, who carries in the opulence of her waving hair and in her colossal eyes the darkness of the night. We will not say that her hair is as dark as a crow's wings for it would be a shame to mention so ugly a bird when talking of so pretty a woman, even by way of contrast. We will say that the color of her hair is composed of essence of darkness. And we will add, and here ends the poetry, that her cheeks are made with the milk of lilies. The daughter of King Raimundo found in Anna Fitziu that which she had already been proclaimed by the learned critics of Italy, Spain, and the United States, an unsurpassable creator. If the woman is handsome, the soprano is greater. Last night she was applauded violently on more than one occasion, and more than the fine beauties of Mascagni's jewel, there was engraved in the minds of the audience the powerful charm of Anna Fitziu, in her double aspect, the singer and the woman.

In the cast there figured Anna Fitziu and Lazaro, the great tenor, our friend and favorite artist. The former showed her supreme beauty, enhanced by the splendors of a charming dress. As a singer she showed absolute mastery of her powers which are noticeable. Her voice is powerful, pretty and firm in all its notes. Her temperament disavows North American origin, and she is free from faulty delivery, so common among English singers. The public, delirious, applauded Anna Fitziu and the young tenor, with their feet.—*El Triunfo.***Reimers Sings in Lancaster**On Monday, January 8, Paul Reimers gave a joint recital with Ethel Leginska, pianist, at the Fulton Opera House in Lancaster, Pa. The Lancaster papers were unanimous in crediting Mr. Reimers with a startling triumph. The *News Journal* of that city said:

Mr. Reimers' portion of the program was no less pleasing than his co-star's. He rendered a varied and difficult program with a fire and vividness and eloquence we have not heard surpassed, without any of the usual tricks of the concert artist. He stands beside the piano in an unassuming way and with his wonderful voice takes himself, his songs and listeners into a realm that is almost of another world, his effectiveness completely entrancing the audience. Without question he is one of the best concert singers ever heard here. One can give oneself up to undisturbed enjoyment of his art.

Mr. Reimers will sing at a special dinner to be given for the members of the Supreme Court on Tuesday, January 30, at the White House.

Schelling's Violin ConcertoOn Thursday, January 11, Fritz Kreisler played Ernest Schelling's new concerto for violin and orchestra at Carnegie Hall. The *New York Times* described the concerto and its reception as follows:

Mr. Schelling's concerto is the latest product of a talent that has often been admired for its freshness and originality in composition. It was composed last summer for Mr. Kreisler, who offered the composer such advice as to some of its technical construction as great violinists have before offered in the case of concertos, as David to Mendelssohn, Joachim to Brahms and Brudi. This concerto, too, is in one movement, made up of three connected sections. There is second inventiveness in the music, a true individuality. The themes are clear in outline, rhythmically incisive, and imaginatively treated in development.

The slow motion has poetic beauty, an intimate fervor. The last has the suggestion of a dance tune, the first theme, of a Spanish rhapsody in the second. The whole composition pulses with vitality and movement; the solo player is kept almost incessantly at work, and with brilliant results. The orchestration has the effect of growing inevitably out of the character of the music and of embodying and enforcing color, full of tentative and successful ingenuities.

Mr. Kreisler played the concerto with immense fire and full conviction. There was long and enthusiastic applause, and he was repeatedly recalled both on his own behalf and the composer's.

Opinions of Two Artists on the "Progressive Series"

In view of the coming visits to Dayton of the two great artists and musicians, Fritz Kreisler and Josef Hofmann, and the constantly growing interest in the "Progressive Series," which many of the leading conservatories and teachers of the country have adopted, it is interesting to know the opinions of these two eminent musicians. In a

statement made to the St. Louis Post-Dispatch, Fritz Kreisler says:

"As to my program tonight, I am most interested personally in a new composition by my friend, Leopold Godowsky, the pianist, entitled 'Larghetto Lamentoso.' I consider Godowsky a man with great creative genius. He is doing a remarkable work as musical editor for a St. Louis enterprise, the Art Publication Society, for which he has just completed a set of piano studies for beginners, in all of which the themes are chosen from famous works."

"With these compositions, students of fifteen will be able to know any Beethoven theme as well as they can spell a word."

At the time Mr. Hofmann accepted his position as associate editor for keeping the "Progressive Series" up to date, he wrote the society thus:

"Gentlemen:—I have carefully examined the material already published by you, and from this, as well as your future policy and aims, am convinced that the work is destined to become a dominant factor in musical education."

"Therefore, I am pleased to become associated with the other editors in a work of such importance as is evidenced by what has already been accomplished."

"Yours sincerely,"

(Signed)

"JOSEF HOFMANN."

Julia Heinrich's Many Engagements

Julia Heinrich, soprano, formerly of the Metropolitan Opera Company, New York, has just returned from a Western tour.

Miss Heinrich recently sang in Rochester, N. Y., at a large musicale in the home of Mrs. M. H. Eisenhart. On January 3, she sang before the Wednesday Music Club in Philadelphia at the home of Mrs. Clifford Lewis. On January 15, Miss Heinrich appeared as soloist at the first of the series of concerts given by Julia Terry at the Tueries, Boston. She is very popular in that city, where her artistic work is highly appreciated.

In Washington Miss Heinrich will appear in a joint re-

JULIA HEINRICH,
Soprano.

cital with Percy Grainger on February 2. From February 5 to 24, she will be on tour, and on March 1, will appear in recital at Aeolian Hall, New York. After this recital, she leaves for an extended Western concert trip. Recently Miss Heinrich took part in the performance of Berlioz's "The Damnation of Faust," given by the Choral Society of Philadelphia, in that city, in which she sang the music allotted to Marguerite, and, as one paper stated, "lived up to the distinguished prestige of her father, Max Heinrich."

The Pulitzer Musicales

For Walter Pulitzer's second January musicale and reception, held at his home, New York City, on Sunday evening, January 21, a special program was arranged by Beatrice Bowman, soprano, and Rudolph Bauerkeller, violinist. A large gathering of noted artists, many of whom assisted, were present, among them being: Andreas Dippel, Signor G. Sulli, Andres de Seguro, Mme. Sapiro, Beverly Sitgreaves, Leila Bathurst, William Bonelli, Robert Vivian, Helen Moller, George Barrere, Thel Burnham, Mme. Berthelot de la Boileverie, Lydia Lindgren, Max Jacobs, Flavia Arcaro, Max Liebling, Martin Richardson. Supper at midnight was followed by dancing.

Dora Becker With Newark Arions

Dora Becker, the gifted violinist, was the soloist with the Arion Singing Society of Newark, N. J., at the concert given on Thursday evening, January 11. Her excellent playing of numbers by Wieniawski, Vieuxtemps, Cecil Burchleigh, so delighted her audience that she was obliged to give encores. The Arions were heard in songs by Kreutzer, Nessler, Attenhofer, Zander, Kremser and Geibel under the direction of Conductor Werschinger. A large and enthusiastic audience voted the concert an entire success.

Elsa Fischer String Quartet Charms Critical Audience

The Elsa Fischer String Quartet, consisting of Elsa Fischer, Helen Reynolds, Lucie Neidhardt and Carolyn Neidhardt, appeared for the Tonkuenstler Society on Wednesday evening, January 17, in the Myrtle Room of Hotel Waldorf-Astoria, New York.

They were heard in Debussy's quartet in G minor, op. 10, and, together with Mrs. August Roebbelen, in Dvorák's piano quintet in A major, op. 81.

The excellent and highly artistic work of this charming quartet is well known to readers of the *MUSICAL COURIER*. Their general ensemble, attack, balance and musicianly insight into the compositions performed are of an unusually elevating nature.

The Elsa Fischer String Quartet, whose indefatigable efforts and continual co-operation have brought their work to so high a point as to attract the attention of such artists as the members of the Flonzaley Quartet and other prom-



THE ELSA FISCHER STRING QUARTET.

inent musicians, who predict for them an enviable position in the world of music, have been hard at work during the past summer preparing programs for the many appearances which have been booked for them by their manager, Walter Anderson.

Terry Compositions Popular

Robert Huntington Terry, the composer of "A Southern Lullaby," a delightful modern negro song which Percy Hemus sang with success in New York, Chicago, and



ROBERT HUNTINGTON TERRY,
Composer.

Buffalo, is fast gaining a reputation as a writer of singable songs and melodious piano work. Mr. Terry writes with simplicity, and his songs abound in melody, which fascinate and charms the listener.

Among the successful songs now published are "Reveries," "Katrine," "The Golden Rule," "A Miserere," "My Little Sweetheart," "Doan' You?" and "Barney McCracken," all of which would lend charm and interest to the

recital program. "Peggy," a dainty number for women's voices, has already found place on many occasions. "Phyllis," "Doris" and a bacarolle are among his successful piano compositions. Mr. Terry is a pupil of the late Dudley Buck, and is organist and choirmaster of St. Andrew's Church, Yonkers, N. Y.; graduate of the Northampton Institute of Music Pedagogy, and instructor of music in the Scarborough School, at Scarborough-on-the-Hudson, N. Y. February 3, Mr. Terry is to give a recital of his compositions at the studio of Mme. Buckhout for whom he has written and dedicated a song called "The Need of Loving." An anthem, "The Way to Dawn," has just been published by Arthur P. Schmidt Company.

Sousa and Wisconsin

John Philip Sousa, the world's greatest bandmaster, will write a march dedicated to the University of Wisconsin, according to Maxson F. Judell, a senior at Wisconsin, whose interest and efforts have helped to bring this about. Mr. Sousa has been signally honored by the university, in that he has been the only American composer represented on the programs given every third Sunday in Madison by the University of Wisconsin First Regiment Band, frequently called "the world's greatest college band," especially since its visit to the Panama-Pacific Exposition, where it represented the State of Wisconsin. Madison so likes Mr. Sousa's compositions that the director of the band plans to have a Sousa number on every program.

Mr. Sousa in turn has always been an admirer of Wisconsin. He likes the famous "On Wisconsin." Wisconsin students and alumni plan to place the new Sousa Wisconsin march side by side with "On Wisconsin," "Varsity Toast," and the new Friml Wisconsin song.

Plans are now being completed by Chicago alumni of the University of Wisconsin whereby Mr. Sousa will be the guest of honor at a dinner to be given before the Chicago-Wisconsin basketball game in Chicago on March 3. In the afternoon, students and alumni plan to attend the Hippodrome show at the Auditorium, in which Sousa and his band appear as one of the leading features.

Jean Verd Scores in Joint Recital

One of the most enjoyable New York recitals of this season was given at the Cort Theatre, on Tuesday afternoon, January 16, by Jean Verd, pianist, and Nicola Thomas, violinist. Mr. Verd, who is very popular with the music lovers of this city, one might say "covered himself with glory." He not only gave delight with his own playing, but very excellently accompanied Miss Thomas.

A new suite, for piano and violin, by Emile Bernard, went very well. The ensemble playing was characterized by unusual harmony, producing an extremely artistic effect. Perhaps the greatest pleasure of the afternoon was given by Mr. Verd in his splendidly finished rendering of a group which included three of Debussy's numbers, the Bach-Saint-Saëns overture of the 28th cantata and Perilhou's "Chanson de Guillot Martin" (old French, 1525). The latter was appreciated greatly and Mr. Verd, after four or five encores, was obliged to repeat it before his audience would let him go. Debussy's "Claire de Lune" was another. He never once failed to hold the attention of his hearers, and when he had finished they demanded more each time. Miss Thomas received a share of the applause for her creditable work.

Samuel Margolis Gives Musicale in Honor of Senator and Mme. Henri la Fontaine

Senator and Mme. Henri La Fontaine, of Belgium, were the guests of honor at the home of Samuel Margolis, 528 Riverside Drive, New York, on Saturday afternoon, January 13. The senator, who is president of the University of Brussels, and has the honor of being the winner of the Nobel Peace Prize in 1913, is also an accomplished musician and lecturer on music.

Mr. Margolis presented the following of his artist-pupils in an interesting program: Francesca Marni, dramatic soprano; Mary Wells, soprano; Townshend Ahern, baritone, and Gustave Freeman, tenor.

Senator la Fontaine very highly commended the singing of the young artists, and also took occasion to accompany some of the numbers.

Among others, the following were present: Joseph Pruijk, secretary of the Belgian Relief Fund; Mr. and Mrs. Francis Ahern, Mr. and Mrs. M. H. Gornston, Martha Dreier, Beatrice Yuckman, and Estelle Adams.

Middleton and Starr at New London

The World's Famous Artists Series at New London, Conn., recently opened by Arthur Middleton, the American baritone of the Metropolitan Opera Company, assisted by Evelyn Starr, the young Canadian violinist, proved a tremendous success from all points of view. Of Mr. Middleton's principal aria the New London Telegraph says: "Dominated by an emotional dramatic force, highly intensified, his superb operatic voice found new and undreamed interpretations of songs familiar to many hearts. Figaro's song from 'The Barber of Seville' was sung as only Mr. Middleton can sing it." Great praise this, in view of the large number of baritones now singing or attempting to sing the famous aria.

Leginska's Recital Dates in Cuba Extended

Ethel Leginska, "the Paderewski of Women Pianists," repeated her New York and Boston successes in the return engagement played in Detroit, January 7. In spite of the few weeks separating the two engagements in the same hall, more than a capacity audience was counted, with half a hundred chairs upon the stage. After her recent Boston recital, H. T. Parker, of the Boston Evening Transcript, warmly endorsed "Mr. Paderewski's and Mme. Leginska's procedure" in a glowing tribute. And from far Havana (Cuba) comes the cabled information that Mme. Leginska's original three dates in Cigar Land are to be extended to five, by popular request.



LEOPOLD GODOWSKY
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DOES THE AMERICAN COMPOSER GET A FAIR CHANCE?

By Felix Borowski, in Chicago Herald
January 7, 1917

Leonard Lieblich, one of the litterateurs who writes wittily as well as wisely about matters concerning music, has been approached by G. Bertrand Whitman in regard to the difficulty of obtaining a hearing for composers of orchestral works. The latter puts his question in these terms: "How can we create a legitimate vehicle of production for the orchestral compositions of today?" To this Mr. Lieblich replies in the MUSICAL COURIER:

"That opens up a large question, and we are at a loss for an answer. Perhaps the composers will be compelled to maintain an orchestra of their own in order to gain premieres of their works. The scheme suggests a practical outlet for the philanthropy of some generous rich man. Or why not have the endowed orchestras set aside a number of days each season for the rehearsal and semi private performance of new works by untried composers? Should any gems be discovered that way, they might then safely be transferred to the regular programs."

It is a rather peculiar circumstance that on various occasions orchestras have come into existence for the purpose that Mr. Lieblich discusses and, having been born, almost simultaneously they have died. The latest example of the kind was organized in London about a year and a half ago. Composers were invited to apply for membership in a company whose purpose was to supply them with orchestral rehearsals in which they would be able to hear their own productions. The cost of bringing together the orchestra was to be distributed pro rata among the composers who were to make use of it. There was some flourishing of trumpets outside the rehearsal room as well as in it, but the enterprise came to naught.

It may be urged that this co-operative business was doomed to failure from the start. Composers ordinarily are not burdened with the responsibilities that weigh upon the capitalists who carry immense bank accounts. The creator of a symphonic poem probably will not feel joyful when, having been shown that his inspiration is hopelessly bad and ineffective, the bill for that experience comes in. But is it really so difficult for a composer of worth to obtain the ear of a conductor? Every orchestral director in America is looking for works of beauty and inspiration for his programs. There is not much among the average contributions to the literature of symphonic art that, so to say, is eighteen carats fine. Even among the distinguished representatives of orchestral composition there is no great mingling of beauty and emotion.

If Mr. Whitman has had any experience of symphonic composition or of symphonic direction he has learnt probably that it is not necessary that a conductor who knows

his business should resort to a rehearsal in order to inform himself as to the worth of a work that has been sent in for his approval. Just as one page of a book is sufficient to disclose to its reviewer that its author does or does not know anything about literary composition, so the perusal of a page or so of a score will make it plain to a conductor that the creator of the music is or is not a master of his art.

If it is evident that the work is one of merit it is almost certain that a trial of it will be made at a rehearsal. That the composer will be invited to be present is not probable, but that will matter but little to him if it is decided to interpret his creation at a public concert, and if it is not so decided it will be because the music is insufficiently good; by that token the composer will be spared some of the embarrassment that he would have felt if he had been present and had heard the ineffectiveness of his work and had seen the derisive smiles of the gentlemen who set it forth.

Whether the conductors of our great orchestras, having come to definite conclusions as to the inferiority of compositions submitted to them for approval, should write frankly to the authors of them, explaining the whys and wherefores of the case, is a matter upon which more than one opinion can be expressed. In some cases such an explanation would be gratefully received by the composer—for there are writers of music who are able and willing to learn the hard lessons of experience. On the other hand, the conductor has no means of knowing whether his criticism will hurt or heal, and in any case it would take much time and give him much trouble to set it forth.

Mr. Lieblich's notion is that there are orchestral conductors who are not as liberal as they ought to be. He presents the following as an explanation of his belief:

"Not long ago a fully competent but not famous American composer wrote to a very competent and very famous conductor of one of our largest American symphony orchestras offering to send him a score for perusal with a view to production if the work met with the examiner's approval. Post haste the composer received a letter from the conductor's secretary as follows: 'Mr. X. has received your letter of recent date, but regrets that he will be unable to give any time at present to looking over the score you mention. Furthermore, he has already accepted for performance more novelties than he can present during the coming season. Should there be an opportunity at some later date of looking at your score he will be very pleased to advise you,' etc."

"The composer sent us the letter just quoted and attached to it this line: 'You need not trouble to return the missive to me. I know it by heart.'"

Some day it may be that, as Mr. Lieblich suggests, a generous and a rich man may found an orchestra which will serve the budding geniuses of this country. It will be interesting to watch the experiment if ever it is made. In England there is already such an orchestra—free to composers—which has been in existence for several years. It was founded by Ernest Palmer; I believe that he was

one of the proprietors of Huntley & Palmer, well known biscuit manufacturers, and the concerts, which it gives of music by British writers are known as the Patron's Fund Concerts. So far the fund has not brought to notice a creator who has been able to set the Thames on fire, and on occasions it has not even been possible to find enough orchestral pieces to make up a program.

Something of the same condition of affairs has been found to exist in American music. Mr. Gunn, who established concerts of American orchestral compositions in Chicago, discovered after the third or fourth that the fountain of available material had run dry.

Frances Alda in "La Bohème"

The notice below is reproduced in full and without comment as a complete verification of the prevailing opinion regarding Mme. Alda's art as typified in the role of Mimi in "Bohème":

AS MIMI SHE HITS NEW HEIGHTS OF ACTING AND SINGING GLORIES IN PUCCINI OPERA.

Frances Alda, now many times the Mimi of "La Bohème," gave a performance last night that is worth more than the passing comment of an appreciator who has seen and heard her many times in this part. One might say that she has discovered something new in the old role. Or it may be that something new in herself caused her to sing the part last evening with strangely beautiful effects. She disclosed new values in both acting and singing in the first scene in the dreary studio and she carried always forward and upward throughout the performance with an impassioned voice and sincerity that made the Mimi of last evening most memorable and most precious.

Mme. Alda was in good voice, but that wasn't the focus of her appeal in the strangely sad role of Mimi. She put the tears of centuries and "the inscrutable smile" into a performance that has always challenged and defied the critics' valuation of a final expression of the futility of everything beautiful. Frances Alda, for all her singing gifts and her supposedly high qualifications as an actress, was never so fully and splendidly "real" as in last night's performance of "La Bohème." There was a new pathos in the scene in the final act with Rodolfo; and there was "new music" in her singing of every aria assigned to her.—Morning Telegraph.

Molly Byerly Wilson Features

Los Angeles Composers

Molly Byerly Wilson, the California contralto, makes frequent use on her programs of the compositions of her fellow artists of Los Angeles. Throughout her eight months' concert tour last season she featured the new song, "Destiny," by Frank H. Colby. This season she is also using his "Ave Maria." Both of these songs are dedicated to Miss Wilson, Mr. Colby being a warm admirer of her voice and art.

Another new song appearing often on her programs this season is "The Open Road," by the well known Los Angeles composer, Gertrude Ross. This is a favorite with Miss Wilson, and suits her particularly well.

On a recent Chicago program by Miss Wilson, the three songs mentioned, together with "Salutation of the Dawn," by Frederick Stevenson, formed an effective group of the work of Los Angeles composers.

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